THE LIBRARY OF CONGRESS

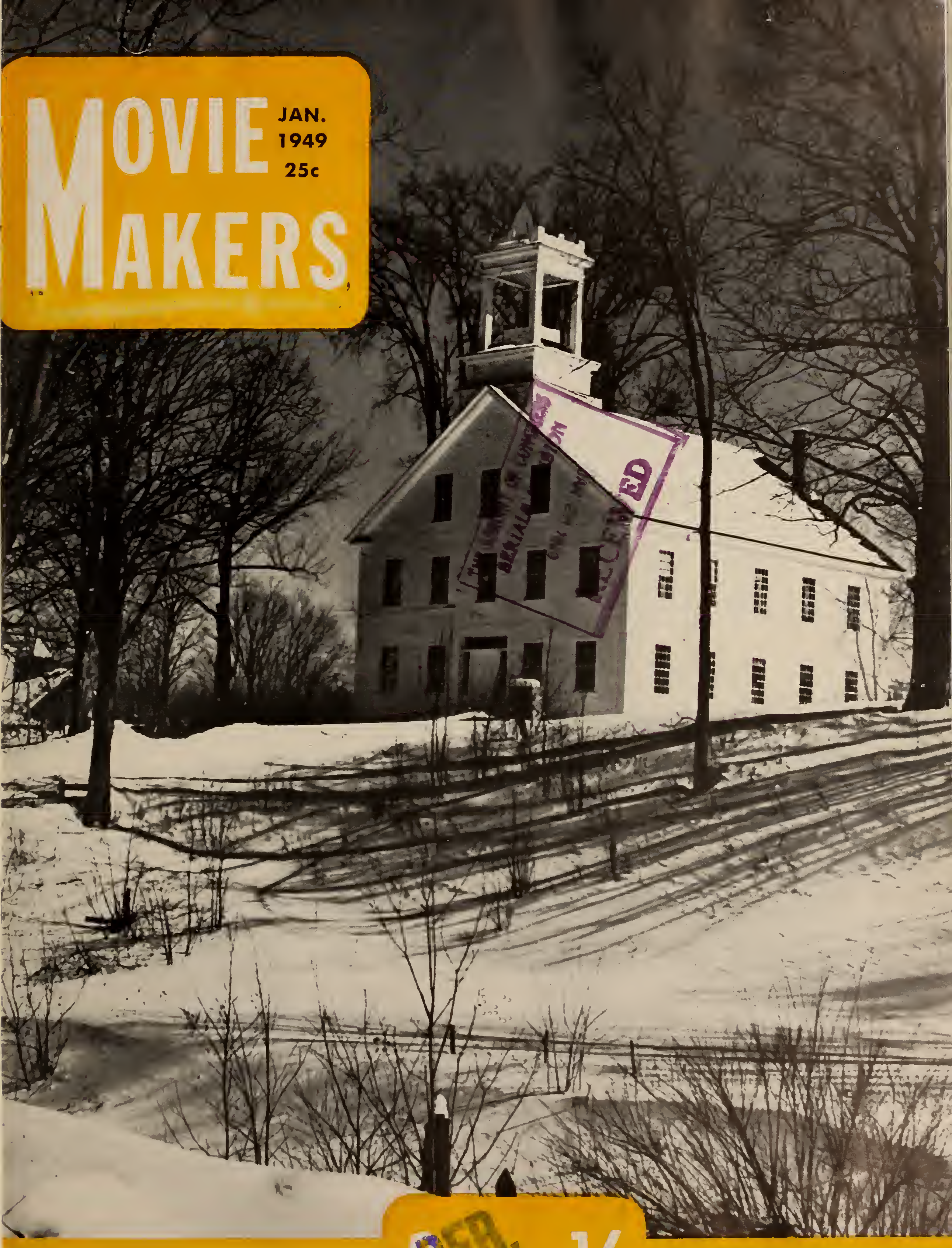
Scanned from the collections of
The Library of Congress

AUDIO-VISUAL CONSERVATION
at The LIBRARY of CONGRESS

Packard Campus
for Audio Visual Conservation
www.loc.gov/avconservation

MOVIE MAKERS

JAN.
1949
25c



SERIALS
ED
PER.

THE MAGAZINE FOR 8mm. & 16mm. FILMERS

ANIMATED MOVIE MAPS • MAKING THE MAXIM AWARD • WELCOME TO MIAMI

©CIB 172917

CLASSIFIED ADVERTISING

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

---

10 Cents a Word   Minimum Charge $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS SAYS: A good habit and easy on your purse is to read Bass ads. Money saving, money back guarantee on every item.—*CHARLES BASS*, President. 8mm. Keystone K-8 Wollensak *f*/2.5 coated, like new, $42.50; 8mm. Keystone K-8, Wollensak *f*/1.9, $47.50; 8mm. B. & H. Sportster, Cooke *f*/2.5, case, $82.50; 16mm. Kodak Model B. K.A. *f*/1.9, case, $87.50; 16mm. Kodak Model K, *f*/1.9, case, $125.00; 16mm. B. & H. Magazine Auto Load, Ansix *f*/2.7, case, like new, $135.00; 16mm. Kodak Magazine, *f*/1.9 coated, case, $157.50. Some More of our Famous Collection of Used Cine Lenses: 2″ Dallmeyer *f*/1.9, "C" mount, $57.50: 2″ Sonnar *f*/2.8 for Zeiss Movikon, $97.50: 3″ B. & H. Telate Ser. V *f*/4.5. "C" mount, $42.50: 3¾″ Cooke *f*/3.3 coated, "C" mt., $87.50; 6″ Dallmeyer *f*/4.5. "C" mt., $52.50: 6″ E.K. *f*/4.5 for Cine Special. $52.50: 6″ Taylor-Hobson-Cooke *f*/5.5, "C" mt., $87.50. We buy 'em, sell 'em, and trade 'em. Complete stocks of new Cine equipment, all makes. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago 2, Ill.

■ GUARANTEED fresh. panchromatic film, 25′ 8mm. Weston 80. $1.65: 25′ 8mm. color, $4.10; 25′ 8mm. color base. $2.25; 100′ 16mm. outdoor film (anti-halo), $3.45. Free machine processing! MK PHOTO, 451 Continental. Detroit (14), Mich.

■ As a professional motion picture projectionist for 20 years, I can truthfully say. "That DeVry 16mm. sound projectors are the world's finest." For particulars. write: JOHNN C. WILSON. Jr., Keyser, West Virginia.

■ SEND FOR BARGAIN LIST. Large selection of 8mm. cameras and projectors. 16mm. sound and silent projectors and cameras. Castle and Official Film subjects, features, still cameras, rewinds, splicers, camera films, etc. ZENITH, 308 West 44th St., New York City.

■ 16MM. SOUND FILM RECORDER, 200 ft. daylight loading, Bodine Synch. motor, Veeder counter, variable density track, two position input mixer, all A.C. operated amplifier, microphone, headphones, cables, complete ready to operate. $395.00. Precision built and guaranteed. BOX 277, MOVIE MAKERS.

■ CLOSING out a number of 16mm. sound projectors—demonstration models—in like new condition; FORWAY (regular price $366) $265.00; AMPRO PREMIER 20 (regular price $540) $375.00; VICTOR MODEL 60 (regular price $489) two at $330.00 & $375.00 respectively; NATCO 3030 (regular price $298.50) $235.00; REVERE (regular price $287.50) $225.00. All of the above are subject to prior sale. First come—first served. Guaranteed! Address Equipment Division, INSTITUTIONAL CINEMA SERVICE, Inc., 1560-M Broadway, N. Y. C.

■ FOR SALE: New Cine-Kodak Special II. used three times. Ektar 1″ *f*/1.4 lens, telescopic finder, Special tripod and case. Cost $1,125.00. Sell $925.00. BOX 276. MOVIE MAKERS, or in New York call BE 6-5986. 9:00 to 5:00.

■ CINE Specials, $485.00 up, extra magazines, lenses, accessories, tripods. Auricon sound cameras and equipment. Used 16mm. sound projectors, $195.00 up. Highest prices paid for 16mm.-35mm. equipment. CAMERA MART, Inc., 70 West 45th St., New York.

■ BELL & HOWELL FILMO 70-D "Special," with 200 foot magazine, hand crank for rewind, 12 volt motor, built-in B. & H. range-finder, four lenses, 20mm. *f*/1.9, 1″ *f*/1.9, 2″ *f*/2.9, 3″ *f*/3.5, 18 Wratten filters, B. & H. Vignetter. Special carrying case. In "like new" condition. Priced for quick sale, $995.00. BOX 275, MOVIE MAKERS.

■ SPEED LENSES for dark winter days. IN FOCUSING MOUNTS COATED FOR 16MM. CAMERAS: 1″ *f*/1.5 Wollensak Cine Velostigmat, $61.25; 2″ *f*/3.5 Ektar, $49.50; 2″ *f*/2 Schneider Xenon. $99.50; 3″ *f*/4.5 Kodak Anastigmat, $49.50; 4″ *f*/2.9 Ilex Cinemat, $149.50; 6″ *f*/5.5 Schneider Tele-Xenar, $134.50. IN FOCUSING MOUNT COATED FOR 8MM. CAMERAS: Wollensak Wide Angle Attachment, $34.70; ½″ *f*/1.9 Wollensak Cine Raptar coated, $55.40; 1″ *f*/2.5 Wollensak Cine Raptar, $49.85; 1⅜″ *f*/3.5 Telephoto Anastigmat, $36.50. World's largest lens selection. Send this ad for catalog. BURKE AND JAMES, INC., 321 SOUTH WABASH AVE., CHICAGO, ILL., U.S.A., Attn.: M. A. Milford.

Traveling…

Raising a family…

Relaxing with your hobby…

Or just plain living—

No matter what you're planning on doing this winter, you're probably going to make movies while you're doing it.

And while you're making your movies, you'll want information all the time—the full dope on the latest gadgets, the latest short cuts that are available to movie makers—dope that is up to the minute and *helpful*.

That's where MOVIE MAKERS fits in, as you already know. That's why you'll want to read every word of MOVIE MAKERS every month in 1949!

To make sure that MOVIE MAKERS reaches you regularly each month, just fill in the coupon and mail it in to us.

Incidentally, MOVIE MAKERS makes a very acceptable present for your movie making friends.

……………………………

MOVIE MAKERS
420 Lexington Avenue
New York 17, N. Y.

Put me down for a year's subscription to MOVIE MAKERS, at $3.00 a year.*

Name____________________

Address____________________

Enter the following gift subscriptions for me:

Name____________________

Address____________________

Name____________________

Address____________________

☐ Bill me when the subscriptions start.

☐ I enclose payment.

Gift subscriptions should be billed to:

Name____________________

Address____________________

*Canadian $3.50; foreign $4.00.

■ FOR SALE or trade: one Simplex Magazine camera; fixed focus. L. D. SOMERS. 1400 Lincoln-Alliance Bank Bldg., Rochester, N. Y.

■ . . . NO GOOD PICTURES WITHOUT A GOOD TRIPOD: Victory Tripod Imported, luxurious. Free folder, write: IGNIS TRADING CO., 1819 Broadway, Rm. 710, New York 23, N. Y.

EQUIPMENT WANTED

■ WANTED: Late models Cine lenses: Zeiss Sonnars, Biotars or Tessars (16mm., 25mm., 50mm., 75mm. & 100mm.) and Schneider Xenons (1.6cm., 2.5cm. 5cm.) Tele Xenars (7.5 & 10cm.). Quote Serial number and price. BOX 274, MOVIE MAKERS.

FILMS WANTED

■ I BUY—sell, swap, rent S. O. F., 8 and 16mm. films, list free. HARVEY IRIS, Box 539, Brockton, Mass.

■ RENTAL LIBRARIES and DEALERS, attention! AYMA, an international athletic association in Khartoum and Omdurman (Sudan), wishes to RENT or BUY 16mm. SOUND FILMS, used or new—comedy, educational or sports (especially basketball, motorboating and aquaplaning). Payment will be in U.S. dollars. Through a New York agent, cash deposits will be paid on all rental films, which will be returned within twenty days. For full details on arrangements, Write L. B. CHOLAKIAN, P. O. Box 107, Omdurman, SUDAN.

FILMS FOR RENTAL OR SALE

■ CASTLE Films for sale; 8mm.-16mm. silent and sound; complete stock, orders shipped day received by STANLEY-WINTHROP'S, Inc., 90 Washington St., Quincy 69, Mass.

■ USED and NEW Castle films, 8-16, silent and sound. Send for lists. ALVES PHOTO SERVICE, Inc., 14 Storrs Ave., Braintree 84, Mass.

■ FREE 1948 catalog 8mm.-16-mm. silent, sound home movies, at terrific savings. Large sound rental library, complete program, $4.95. ODEL'S FILM SERVICE, 138 Tehama (M.M.), Brooklyn 18, N. Y.

■ KODACHROME TRAVEL SHORTS. 16mm. only. 100′ $16.50. 27 subjects. List free. WURTELE FILM PRODUCTIONS, Box 504, Orlando, Florida.

■ EXCLUSIVE movies, operas, sports, religious. Viewers, filmstrips, projectors, screens, slides. Write for Free catalog. HOME PIX, 1674 Broadway, New York 19, N. Y.

■ HOME movies, all subjects. Send 10¢ for large packet of illustrated lists. B & C FILM SERVICE, 561 Michigan, Dept. F, Detroit 26, Mich.

■ FREE 1948-49 list of the latest 8-16mm. home movie releases. Write SUPERIOR FILM SERVICE, Box 713, Troy, N. Y.

■ UNUSUAL 8-16mm. film subjects. Kodachrome projection length sample, $1.00. Color slides, sample 40¢. Films exchanged; big catalog 25¢; refunded first order. NATIONAL FILM SUPPLY, Broadway Sta. (E), Toledo 9, Ohio.

■ "MISS America of 1948" 8mm., 50 ft. Kodachrome. $7.50; (black-white, $2.00). 16mm., 100 ft. Kodachrome, silent, $14.75; (black-white, $4.00). Big movie catalog 25¢. WORLD IN COLOR PRODUCTIONS, Elmira, N. Y.

■ CLEARANCE SALE 16MM. SOUND FILMS. Want a real buy in films? Take advantage of the I.C.S. 1949 CLEARANCE SALE of 16mm. sound films—features, comedies, educationals, cartoons, novelties, etc. Send for list "A" to-day stating machine you own (make and model). A penny postal card does it. INSTITUTIONAL CINEMA SERVICE, Inc., 1560 Broadway, New York 19, N. Y.

MISCELLANEOUS

■ TWO enlargements and negative from your movie film. Send frames and one dollar. CURIO PHOTO, 1187 Jerome Ave., New York 52.

■ KODACHROME DUPLICATES: 8mm., or 16mm., 11¢ per foot. Immediate service on mail orders. HOLLYWOOD 16MM. INDUSTRIES, Inc., 6060 Hollywood Blvd., Hollywood 28, Calif.

■ NO Negative ? ? ? Send picture and $1.00 for new negative with enlarged print to CURIO PHOTO, 1187 Jerome Ave., New York, N. Y.

■ MOVIE TITLES: At wholesale prices; free list of over 200 titles in 8 & 16mm. on Fishing, Hunting, Sports, Babies, Weddings, Vacations & General Subjects, 25 cents for samples of "OUR MOVIE ALBUM" & "THE END" with fades. Please specify 8 or 16mm. SAMUEL A. GROSSO, 173 Norman Road, Newark 6, New Jersey.

■ TITLES: 8mm. at 6¢ each. 50 prepared titles on 8mm. B/W film or 25 prepared titles on 16 B/W film for $2.98. Ready for splicing. Write also for FREE bargain catalogue "T2". FOTOSONIC, Inc., 132 W. 43rd St., New York 18, N. Y.

JAN 10 1949
TR845
.A5
3
56

GREAT NEW CASTLE FILMS FOR THE NEW YEAR!

ABBOTT AND COSTELLO

8 mm. 16 mm.

THE NATION'S FIRST FUNSTERS
IN THE NEW LAUGH RIOT—

"FUN ON THE RUN"

Basketball! Girls' Varsity vs. The Amazons! Bud and Lou crash the game! Women go wild! It's a knockdown, drag-out riot of fun as the two zanies panic the crowd! You'll roar with laughter when they race for the street—snarl traffic—have hair-raising, hilarious escapes! They run for their lives, but it's fun on the run! Own it!

And

MORE GREAT 1949 CASTLE FILMS!

"SPORT THRILLS OF THE YEAR"

Red-hot moments from a great variety of outstanding sports events! A home movie bargain in thrills for all projector owners!

ALL THESE EXCITING EVENTS IN ONE REEL!

Cerdan-Zale Middleweight Fight! United Hunts Steeplechase! Championship Basketball Thrills! Rangers vs. Mapleleafs in hockey clash! Historic Olympic Relay Incident! Army-Navy Football Game! Others!

NEW WALTER LANTZ CARTOONS with WOODY WOODPECKER

© W.L.P.

"THE SCREWBALL"

Baseball! Droops vs. Drips! Woody crashes the gate! Cop hot on his trail! Woody lands in pitcher's box! Throws terrific screwball! Stars as a batter! Circles bases twice on home run! Finally put out—and how!

"DIZZY ACROBAT"

Woody tears through circus tent! Gets animals in uproar! Makes lion bite off his own tail! Chased by cop! Crowd roars as Woody does wild trapeze stunts! Leads cop to high wire on bicycle! Hilarious finish!

DON'T DELAY! See your photo dealer or send him this handy order form **TODAY!**

FREE to all projector owners! Send for new 1949 Castle Films catalog just off the press! Read about thrilling new films! A great variety!

CASTLE FILMS
DIVISION OF UNITED WORLD FILMS INC.

445 PARK AVENUE
NEW YORK 22

FIELD BLDG.
CHICAGO 3

RUSS BLDG.
SAN FRANCISCO 4

ORDER FORM

M-1

Send Castle Films in the size and length indicated.	8 mm.		16 mm.		
	50 Feet $\$1^{75}$	Complete $\$5^{50}$	100 Feet $\$2^{75}$	Complete $\$8^{75}$	Sound $\$17^{50}$
"FUN ON THE RUN"					
"SPORT THRILLS of the YEAR"					
"THE SCREWBALL"					
"DIZZY ACROBATS"					

Name
Address
City Zone State
Remittance Enclosed ☐ Send me Castle Films' FREE De Luxe Catalogue ☐

COMMONWEALTH
proudly presents
2 NEW MAJOR COMPANY HITS
FOR IMMEDIATE DELIVERY

THE GLORY-RIDDEN STORY OF AMERICA'S BIRTHPLACE OF HEROES!

ABILENE TOWN
Starring
RANDOLPH SCOTT
ANN DVORAK

NEW ORLEANS
The Lowdown of Old Basin Street, Cradle of the Music that Rocked the World.
LOUIS ARMSTRONG and His Band and BILLIE HOLIDAY
WOODY HERMAN and His Orchestra
Starring
ARTURO DE CORDOVA
DOROTHY PATRICK

Send for latest catalog of other MAJOR COMPANY features, musicals, short subjects and serials. These films are for sale and lease of Commonwealth. For rental, communicate with leading Film Libraries.

EXCLUSIVE 16MM DISTRIBUTORS
COMMONWEALTH PICTURES CORP.
729 Seventh Avenue, New York 19, N.Y.

MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

January
1949

The reader writes		6
Bobby's first birthday	*Victor Ancona, ACL*	11
Unexpected is right!	*Ernest H. Kremer, ACL*	12
Cine maps that move	*G. A. Hall, ACL*	14
Welcome to Greater Miami	*E. Ervin Gayle*	15
Filming the ocean floor	*Jim Bowe*	16
That Christmas camera!	*James W. Moore, ACL*	18
Winter carnival	*A cine clip scenario*	19
The clinic	*Aids for your filming*	22
Aids for the ailing movie club	*Walter F. Chappelle, jr., ACL*	23
Hints from Hollywood		24
News of the industry	*Reports on products*	25
Floyd L. Vanderpoel dies		26
Late releases	*New 8mm. and 16mm. films*	28
Closeups	*What filmers are doing*	33
Clubs	*People, plans and programs*	34
Good resolutions	*Editorial*	38

Cover photograph: Georgia Engelhard—Eaton Cromwell

JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Production Editor

JAMES YOUNG
Advertising Manager

Vol. 24, No. 1. Published monthly in New York, N. Y., by Amateur Cinema League, Inc. Subscription rates: $3.00 a year, postpaid, in the United States and Possessions and in Argentina, Bolivia, Brazil, Chili, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Spain and Colonies, Uruguay and Venezuela; $3.50 a year, postpaid, in Canada, Labrador and Newfoundland; other countries $4.00 a year, postpaid; to members of Amateur Cinema League, Inc. $2.00 a year, postpaid; single copies 25¢ (in U.S.A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1949, by Amateur Cinema League, Inc. Editorial and Publication Office: 420 Lexington Avenue, New York 17. N. Y., U.S.A. Telephone LExington 2-0270. West Coast Representative: Edmund J. Kerr, 6605 Hollywood Boulevard, Los Angeles 28, Calif. Telephone HEmpstead 3171. Advertising rates on application. Forms close on 10th of preceding month.

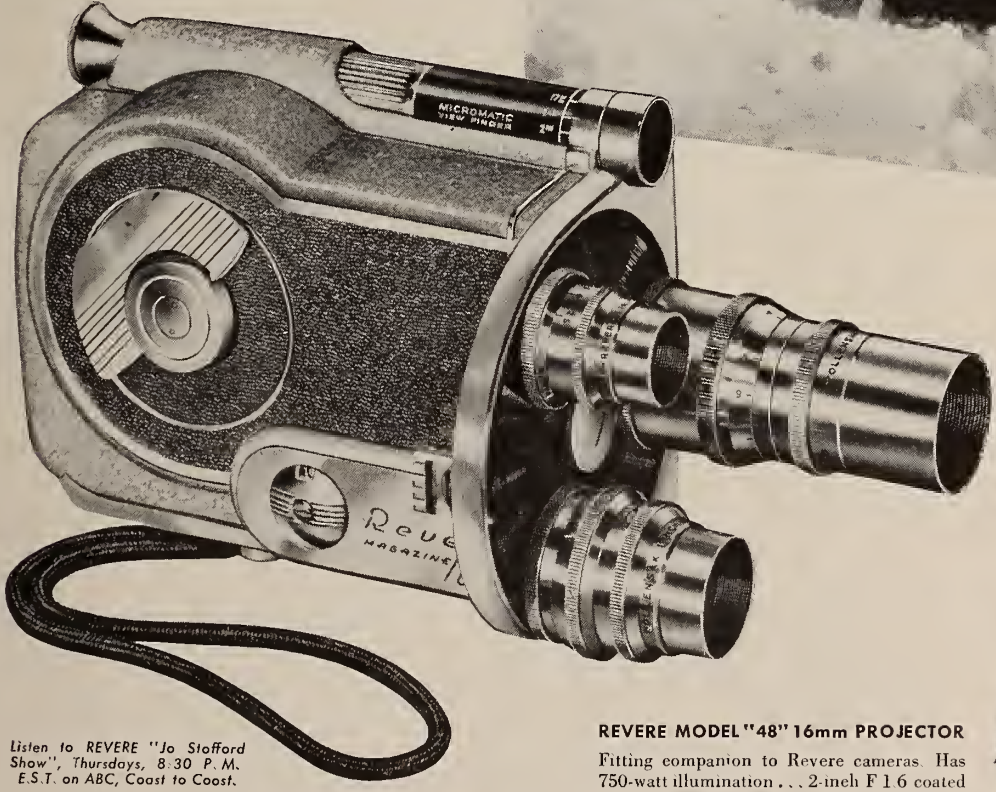
CHANGE OF ADDRESS: a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

Winter is Wonderful for Movies!

...AND MOVIES MEAN REVERE

Outdoors in winter! What wonderful movie-making opportunities it offers. There's a world of action-filled fun waiting to be filmed against an ideal backdrop of glistening snow, white crested trees and clear blue skies. When you think of taking movies you naturally think of *Revere*, for Revere is America's favorite home-movie camera. Its faithful performance . . . easy-to-operate mechanism . . . many helpful features . . . and very reasonable price make Revere the preferred ciné equipment.

Camera prices start as low as $77.50, including tax. See your Revere dealer today!
REVERE CAMERA COMPANY • CHICAGO 16



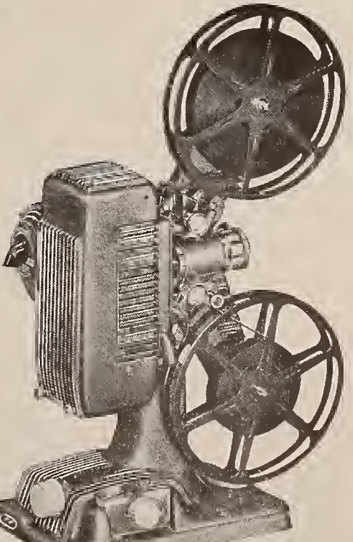
REVERE "26" 16mm MAGAZINE TURRET CAMERA

Gives you the speed and ease of magazine loading plus advantages of a 3-lens rotating turret head and adjustable viewfinder. Comes equipped with F 2.5 or F 1.9 coated lens.

Listen to REVERE "Jo Stafford Show", Thursdays, 8:30 P. M. E.S.T. on ABC, Coast to Coast.

REVERE MODEL "48" 16mm PROJECTOR

Fitting companion to Revere cameras. Has 750-watt illumination . . . 2-inch F 1.6 coated lens . . . 400-foot reel . . . single-knob control . . . automatic re-wind . . . AC-DC current.



Time won't wait . . .
Own a Revere now!

Revere
EIGHTS and SIXTEENS

IN PURSUIT OF HAPPINESS REVERE ADDS TO YOUR PLEASURE

Attention!

HERE IS YOUR OPPORTUNITY TO OWN A GENUINE DeJUR Cine Model 50 EXPOSURE METER AT LESS THAN ½ PRICE

Brand new exposure meters with FACTORY GUARANTEE. Supply is limited, so we send 'em to you . . . first come . . . first served.

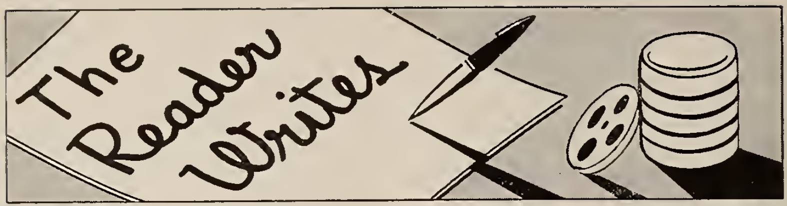
REGULARLY $26.50

OUR PRICE $11.95

(Please include 25c for postage)

PHOTOCENTER

HOWARD at MULBERRY • BALTIMORE 1, MD.



The Reader Writes

This department has been added to MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

THE TEN BEST

DEAR SIRS: It was a very pleasant surprise to receive word that my picture, *Rowdy Clam Bake*, was selected as one of the Ten Best for 1948 by the staff of MOVIE MAKERS.

Like most enthusiastic filmers, I have always looked forward to the day when I might produce a film worthy of such honors. Now I shall continue in my efforts, in an attempt to one day achieve the distinction of producing a film worthy of the Hiram Percy Maxim Award.

WILBUR W. KRIMPEN, ACL
Jamaica, N. Y.

TO THE EDITORS: It gives me great pleasure to learn that the staff of MOVIE MAKERS has selected *Life Hangs By A Thread* as one of the Ten Best of the year.

The idea of the film belongs to my co-worker, Chaplain Paul R. Elliott, who wrote the story and supplied the narration. I photographed the picture in Washington, D. C., at the home of Crawford Brown, jr., who is now an intern at the Germantown Hospital, in Philadelphia, and whose hobby is making and performing these marionettes. He sweated out a week of day and night labor in creating one of these little characters and in performing his troupe for my camera.

JOSEPH DEPHOURE, ACL
Boston, Mass.

PRODUCTION crew of *Life Hangs By A Thread* is Joseph Dephoure, ACL, at the camera, Crawford Brown, jr., puppeteer, and Paul Elliott.

GENTLEMEN: I am deeply grateful and happy for MOVIE MAKERS' confidence in choosing my film, *Life Hangs By A Thread*, as one of the Ten Best. It will mark for me a standard to do even better next time, if possible.

PAUL R. ELLIOTT
Milford, N. H.

DEAR MOVIE MAKERS: The judges who reviewed the films in the Ten Best contest may be interested to know that the Honorable Mention winner, *No Credit*, was made almost entirely by single frame technique.

I would like to state particularly that the film was made in collaboration with Ralph W. Luce, who shared with me the many tasks of production. It was only through oversight that his name was omitted from the entry blank.

LEONARD W. TREGILLUS, ACL
Berkeley, Calif.

LAUNCHES TRADITION

DEAR MR. MOORE: It was indeed a pleasure to have another of my pictures selected as one of the Ten Best films of the year.

As one who has won several Ten Best honors in recent years, including the Hiram Percy Maxim Award in 1945, I'd like to start a tradition that any movie maker who has won several Ten Best honors and the Maxim Award will voluntarily withdraw from the annual competitions for a period of several years from the date of his most recent award.

With this in mind, I am voluntarily retiring from the Ten Best competition for a period of five years or more.

FRANK E. GUNNELL, FACL
Staten Island, N. Y.

League Fellow Gunnell's generous modesty is equalled only by his outstanding ability with the camera. In fourteen years of competition, beginning in 1935, his score is seven Ten Best Awards (including his 1945 Maxim winner) and five Honorable Mentions.

MOVIE MAKERS accepts his retirement with regret and his tradition with thanks.

VALUE MY MEMBERSHIP

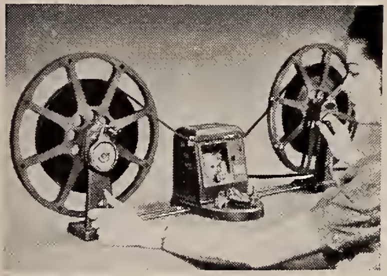
SIRS: I do value my membership in the ACL and wish to renew it for the coming year. Sorry I've been so slow in handling it. The new MOVIE MAKERS is swell!

CHARLES BENNETT, ACL
Pueblo, Colo.

ONCE BURNED, TWICE SHY

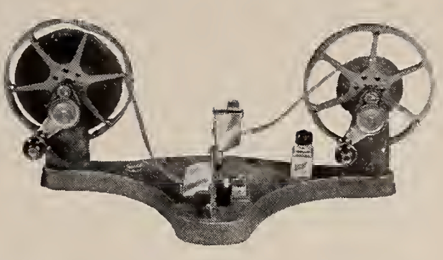
SIRS: Concerning the question of Don Bateman on filming firelight, in the *Question and Answer* column for November:

You really are a discouraging fel-



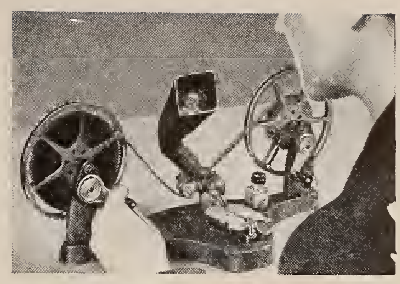
FILMOTION EDITOR

Includes viewer, geared rewinds, and Model 136 Splicer. Viewer shows *actual movies* as film is wound through. Models for 16mm (pictured) and 8mm film.



B&H 8mm REWIND AND SPLICER

Efficient, economical outfit for rearranging movie scenes. Geared rewinds wind film in either direction over the Model 136 Splicer. Dry scraper and cement bottle are recessed on the base.



B&H 8mm FILM EDITOR

Consists of 8mm Rewind and Splicer (left) plus 8mm Direct Viewer. When winding is stopped, Viewer shows a magnified, illuminated image of a single frame.

MODEL 136 SPLICER

Splices 16mm sound, 16mm silent, and 8mm film. Makes available to amateurs the same efficient procedure offered by B&H laboratory splicers. Produces the exclusive B&H *diagonal* splice—strong and pliable.

DIRECT FOCUSER

Inserted in place of film magazine, lets you look through the lens of any 16mm magazine-loading Filmo Camera for accurate framing and sharp focusing of extreme close-ups and titles. Eliminates parallax.

FILMO CAMERA CASES

Richly fashioned in London Tan genuine leather. Models for every Filmo, some with extra space for accessories and film. Pictured—Combination Case for 8mm Filmo Companion or Sportster Camera.

NOW!

FILMO ACCESSORIES

to Increase Your Personal Movie Pleasures

The Filmo accessories shown here are appearing in dealers' stores again, after having been unavailable for years. Each is a unit you can depend upon to do its job 100%, because each is designed and built to the same high standards as Bell & Howell Cameras and Projectors.

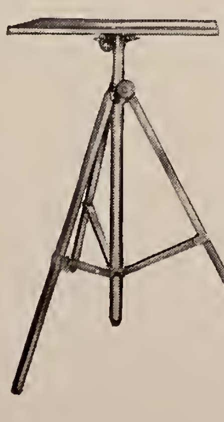
See your Filmo dealer now. He can probably make prompt delivery on the Filmo accessories you need. Bell & Howell Company, 7143 McCormick Road, Chicago 45. Branches in New York, Hollywood, and Washington, D.C.

EXTRA LENSES

Special-purpose lenses for your Filmo Camera have been very scarce . . . but the following are now available in limited quantities: For Filmo Companion and Sportster 8mm Cameras—the 1½″ F3.5, a telephoto with 3 times the magnifying power of the regular lens. For Filmo 16mm Cameras—17mm F2.7 Ansix and .7″ F2.5 Super Comat wide angle lenses in focusing mount. 2″ F3.5 telephoto lens. 6″ F4.5 telephoto lens.

PROJECTOR STAND

Supports sound or silent film projector above heads of seated audience. Has 12″ x 22″ top which can be revolved and tilted. Height adjustable from 33″ to 57″. Weighs only 12 lbs. Folds compactly.



B&H ALL-METAL TRIPOD

Provides sturdy camera support for rock-steady pictures. Head permits smooth panoraming, tilting, or combined motions. Telescoping legs—adjustable height. Leg tips for indoor and outdoor use.

Precision-Made by

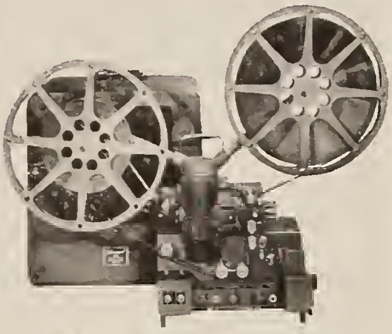
Bell & Howell

Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World

Save Over $100.00

On a Brand New 179G Filmosound

BELL & HOWELL SOUND PROJECTOR



Brand new in original factory cartons.
All Set Up ready for use.

Regular Price $495.00

OUR PRICE $369.50

You Save $125.50

Most remarkable sound projector offer ever made. Projector sells for $495.00 EVERYWHERE EXCEPT AT NATIONAL CAMERA. Features a powerful 15 watt amplifier and finest 12" Jensen speaker, accommodation for mike or turntable, 1000 watt lamp, 2000' reel capacity, automatic rewind. 2" F/1.6 coated projection lens, all gear-driven projection mechanism, theatre-like tone and picture. PROJECTOR CARRIES REGULAR BELL & HOWELL LIFETIME GUARANTEE AGAINST DEFECTS IN WORKMANSHIP AND MATERIAL. Only a few projectors left on this amazing offer. While they last at only $369.50.

Bell & Howell model 138 sound projector, 1000 watt, silent and sound speeds. excellent	$195.00
Bell & Howell showmaster 16mm. projector, 1600' reel capacity, silent model, with case, special	$139.50
DeJur 8mm. projector, 750 watt, shopworn	$99.50
Eastman 16-20 16mm. silent projector, push button control, 1000 watt, with case	$169.50
Eastman model B, self-threading 16mm. projector, 500 watt, special	$45.00
Bolex 16mm. camera, 1.5 lens, and 3 inch telephoto	$275.00
Bell & Howell straight 8 camera, new with case and 2.5 coated lens, special	$29.50
Bolex 8mm. camera with F/1.9 lens	$225.00
Bell & Howell autoload with F/1.5 lens	$214.00
Eastman model 60, 8mm. camera with F/1.9 lens and case	$69.50
Wollensak 3 inch F/4 telephoto lens	$35.00
One inch F/1.5 Schneider lens	$59.50
16mm. F/1.9 Schneider wide angle lens	$75.00
Two inch F/1.5 Hugo Meyer plasmat lens	$95.00
½ inch F/3.5 Wollensak 8mm. lens	$9.95
Wide angle supplementary lens, Amplon for 8mm. cameras	$12.50
Briskin 8mm. camera magazine loading, F/2.5 coated lens	$50.00
New 4 inch F/4.5 Taylor Hobson Cooke telephoto lens	$116.00

MONEY BACK IF NOT SATISFIED

Send For Free Catalog

National Camera Exchange
Established in 1914
86 S. Sixth St., Minneapolis, Minn.

low! You unalterably said "You CANNOT get good Kodachrome fireplace films for Christmas, so fool yourself and the public by making it an artificial fire." More fellows than just Don Bateman are going to read that answer, and some are going to believe you and others are going to say, "Who are you kidding?"

Type A will give you beautiful fireplace pictures and even regular Kodachrome will do a pretty good job. With a bright fire you can get by on *f*/2.5 or *f*/2.8, but *f*/1.9 or *f*/1.5 is better.

Further, you can doctor up the fire a bit by buying certain crystals at your furniture store which, when sprinkled on the fire, give added brilliance and color.

Dr. L. B. Foster, ACL
President
Salina Movie Club,
Salina, Kansas.

Gentlemen: On page 429 November 1948 issue of Movie Makers, the question on filming firelight . . .

A very pleasing result was obtained by using a wide angle *f*/2.8 fixed focus lens. Type A Kodachrome and two flood bulbs. Camera was set on floor 4 feet in front of fire, mechanism set on continuous run and camera was slowly moved back to 15 feet.

The wood fire had been treated with Sierra Sunset Color for additional color. Your method is good, so is mine. A combination should be super dooper.

Dr. O. L. Patterson, ACL
Willoughby, Ohio

To members Foster and Patterson, our warmest thanks for their accurate and illuminating data on filming firelight.

Actually, Don Bateman's question—"Can you tell me if a good bright fire will provide enough light for color exposures?"—was meant to refer to taking pictures of his children *by* firelight, not *of* the fire itself. The misunderstanding was obviously heightened by *our own* inaccurate heading on the item: *Filming Firelight.*

As for taking pictures *by* firelight, we still believe that this type of illumination will be inadequate and that the faking recommended will give better results.

CHEERS FOR SHEARS

Dear Movie Makers: Reading your editorial in the November issue entitled *The Soul of Wit*, I am reminded of a prominent speaker who asked his hosts for the time allotted him.

The reason for the query, he said, was that if he were allowed to speak for an hour, he would only have to jot down a few notes. If he was allotted fifteen minutes, he'd have to prepare several days ahead. But if he had to condense the same story into five minutes, it would take him a week to prepare.

The same rule, I believe, is also true in movie making. It takes an exceptionally interesting story, carefully prepared ahead of time, to hold interest. Just because one enjoys looking at his own overstuffed home movie, it doesn't mean that others will share in his enthusiasm. If you want actual proof, simply watch the audience begin to squirm as a film runs on.

Yours for more generous use of the shears!

Joseph J. Harley, FACL
Summit, N. J.

Questions AND Answers

Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: *Questions & Answers*, c/o Movie Makers.

INDUSTRIAL KODACHROME

Gentlemen: Your editorial on page 458 of the November issue arouses my curiosity by your reference therein to "buying industrial Kodachrome by the carton."

I should like to go abroad for a year or so, if I could get enough film together to make it worthwhile. Does your expression refer to some new system of wholesale buying?

A. D. Jewell
Oradell, N. J.

No, it does not. It refers to a comparatively new type of 16mm. Kodachrome emulsion, intended solely for commercial use where exhibition will be from duplicate prints only. Primary purpose of the industrial Kodachrome emulsion is to control contrast and color values in the duplicating process. Since the original is relatively flat and dull, the film should not be used by the amateur unless he intends screening from duplicates only.

FILM SOFTENER

Sirs: In your recent swell story, *The Fine Points of Film Care*, the author says not to humidify color film, since it might be damaged in this way.

I have, however, some old black and white footage which has been stored away a number of years, and when I took it out the other day to look at it, I found that it was dry and brittle. Is there any specially prepared fluid I should use to soften it?

Larry S. Madrigal
San Francisco, Calif.

No special fluid is needed. If your reel can has a built-in humidifying pad, simply moisten the pad with water, wipe off all excess drops and leave the reel of film covered in the can for twenty four hours. Without built-in pads, moisten a piece of advertising blotter, place it blotter-side down in the can (so that the protecting adv surface is next to the film) and proceed as above.

How to keep a baby's eyes open!

Babies can get a movie photographer pretty upset sometimes.

For as soon as you switch on your flood lights (to get some indoor shots of a baby) he starts to squint, squirm, even shuts his eyes because the glaring flood lights irritate him.

Professionals have found, though, that by using super-fast Ansco Triple S Pan film, you can use less artificial light or move the lights back farther.

That means less glare. Babies (and adults too) aren't as apt to fret and squint. They don't tense up the way they do under glaring lights.

And the extreme speed of Triple S Pan film also means that you can take outdoor pictures when the lighting is poor. Your screen images will be sharp and lifelike—professional looking. Ansco Triple S Pan film is available in both 8 and 16mm sizes—at any dealers. **Ansco, Binghamton, New York.** A Division of General Aniline & Film Corp.

TIPS ON TITLES—When taking pictures of a baby, it's effective to have the baby in the title run. Scrawl the title on a blackboard, and put the baby next to it with some chalk in his hand.

ASK FOR

Ansco

8 and 16mm

TRIPLE S PAN FILM

Presenting ★ ★ ★ ★ ★ ★

SEVEN NEW
SENSATIONAL
FEATURES

in
16 mm.

★ "CAPTAIN KIDD" starring *Charles* LAUGHTON *Randolph* SCOTT

★ ADVENTURES OF MARTIN EDEN *With Glenn* FORD

★ "Angel On My Shoulder" starring *Paul* MUNI

★ TOMMY DORSEY · JIMMY DORSEY · JANET BLAIR in "THE FABULOUS DORSEYS"

★ Hollywood Barn Dance WITH ERNEST TUBB

★ St. Peter's and The Vatican
A Religious Featurette *in Color*

★ SCROOGE
A Christmas Carol

ALL SELECTED FOR SCHOOLS

HIGH LEGION OF DECENCY RATINGS

ORDER ALL PRINTS FROM

Film Highlights Inc.

1697 BROADWAY · NEW YORK 19 · NEW YORK

Bobby's First Birthday

Film planning is easy, says this picture making parent, if you look at life through children's eyes

VICTOR ANCONA, ACL

IF YOU are among the legion of family filmers who look askance at even the idea of film planning—let me assure you that you're whistling in the dark, shying at shadows and barking up the wrong tree!

Not to mangle any more metaphors, film planning is really a cinch. In the winged words of the advertising copy writers—"Even a child can do it!" And, as a matter of fact, a child *does* do it, easily and all the time. It's all in how you look at life. The child looks at it simply, in terms of the specific physical objects and actions which he sees before him. And, when he writes about it, that's the way his writing comes out—in *pictures!*

Let me show you what I mean. Remember the days when teacher used to give us a title for our compositions—like *My Vacation, My Hobbies* or, say, *My Brother's Birthday?* A nine year old would tackle the latter subject something like this.

> Sunday was my brother's birthday. He was one year old. My cousin Jane came to the party. We all sat at the table. My Mother brought a cake to the table and put it in front of Bobby. It had one candle on it. My Mother lit the candle and we all watched it glow. Then Daddy blew out the candle because Bobby is too small.
>
> My Mother took the candle off and put the cake on Bobby's high chair. Bobby was laughing so much. We all had fun. Bobby then put his fingers right in the cake and stuck the chocolate in his mouth. Soon his face was all chocolate.
>
> Mother then took the cake away and cut it up for us. We each had a BIG piece. Yum-m-m-m, it was good! Daddy was too busy to eat because he was taking movies of us. I bought a present for Bobby's birthday. I gave it to him and he threw it on the floor. Mother said he was tired. She put Bobby to bed. We all had a good time.

Now, if we were to translate this child's composition into film, we'd have a good movie. As a matter of fact, if we planned each film that we take as *pictorially* as that composition, we couldn't go wrong. Let's start shooting, sentence by sentence:

First, the lead title, *My Brother's Birthday*, can be changed a little. Let's make it *Bobby's First Birthday*. This identifies the brother and also establishes the fact that he is one year old. To film the title, how about using a child's wooden block letters arranged around a birthday cake? Then fade out the lead title to the first sentence.

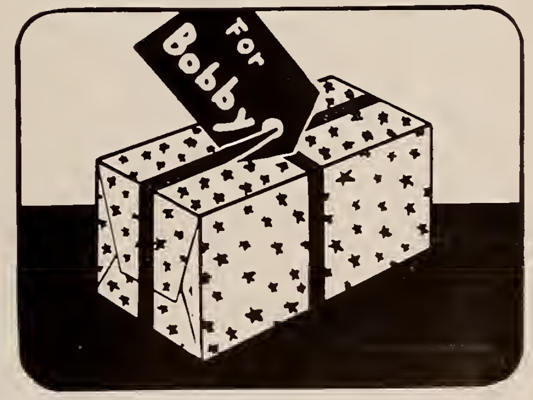
Sunday was my brother's birthday. This is not to be a subtitle in your film, you understand; use it only as a guide to telling the story in pictures. Something like this, say: A medium shot of Brother (the storyteller) and his mother. He points to a calendar on the wall. Closeup of calendar, with Brother's finger pointing to Sunday, January 18. Semi-closeup of the

[Continued on page 29]

THE FAMILY FILM

"My Mother lit the candle and we all watched it glow . . ."

"Soon Bobby's face was all chocolate . . ."



"I bought a present for Bobby's birthday . . ."

"Daddy was too busy to eat because he was taking movies of us."

UNEXPECTED IS RIGHT!

How a filming father turned three-year-old family footage into the Maxim Award winner for 1948. Good humor helped

ERNEST H. KREMER, ACL

THE room seemed unusually quiet as I lounged in my favorite armchair, trying to dream up a story for a new movie. Suddenly my wife's voice broke the silence. "Ernie, dear," she began calmly, "Ernie, I'm going to have a baby."

A gunshot couldn't have brought me to my feet faster. *Me a father! Me?* Like all naive males, I must confess that my first reaction was amazement. But amazement soon dissolved into pride and pride into delight. For, apparently being a movie maker first and a prospective father second, I realized that *here* was my story! I named it at once: *The Unexpected.*

All of that took place well over three years ago. And now comes the news that this simple family film—this film which had its beginnings on that far-away evening—has won the treasured Maxim Memorial Award! Can you wonder that I name my story of it: *Unexpected Is Right!*

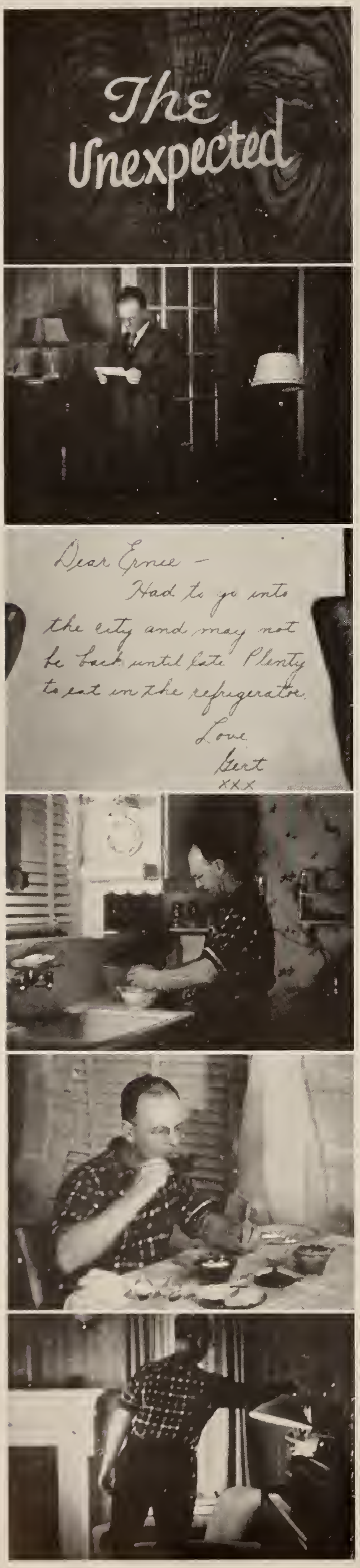
But let's lap dissolve back to the beginning. I started my new script immediately. Ignoring my wife's misgivings, I planned to film the baby right after birth and then to continue shooting daily scenes of his or her progress. Swiftly my Great Ideas took shape and as swiftly I jotted them down in scenario form. Little did I realize how naive they were! And the time seemed to drag until I could put them into effect.

Then, for no reason, it was September 27, 1945, and my wife was shaking me out of a deep sleep. Her voice sounded dreamy and far away. "Ernie," I heard her say, "Ernie, wake up! I think this is it." That woke me up fast. A glance at the clock showed it was four a.m. The ride to the hospital was uneventful and my wife was soon under her doctor's care.

So this was it. I found myself worrying. Will everything be all right? Suppose something happens to my wife or to the baby? Suppose? *Suppose?* SUPPOSE? By daybreak I swore I would never laugh at an expectant father again. By noon, the hospital asked me please to stop calling; nature would have to run its course. By evening, I was ready to be hospitalized myself and I was positive that a father undergoes the worst ordeal of all. At nine p.m., weakly answering the phone, I heard the doctor say: "Congratulations, mother and daughter are doing fine."

As the next days slipped past I found myself living in a new world, a place where movie making somehow did not seem to fit. Reality had deflated my Great Ideas. Ten days later, the nurse wheeled my wife into the hospital foyer, handed me the baby and a bottle containing the proper formula, wished us good luck and we were on our own. Two weeks of sleepless nights, walking floors, making formulas, washing diapers reeled by before I realized that the baby was changing in more ways than one. I had not shot one single frame of film. I had to get busy, and at once!

My carefully prepared script was now of no use. What to do? Finally I de-



Dear Ernie —
Had to go into
the city and may not
be back until late. Plenty
to eat in the refrigerator.
Love
Gert
xxx

OPENING sequence in *The Unexpected,* Maxim Award winner for 1948, is suggested above. Lap dissolves link smoothly paced scenes to advance Father to mystery sequence, first right column. Producer, seen at editing board, was hailed by judges for crisp cutting of 325 foot 16mm. winner.

cided to take numerous immediate sequences of our heiress in all the various roles she played. Then later (and it proved to be over two years later!), I would write a new script around these sequences, always trying to keep the following five points in mind:

1. Although the most important scenes to me would be shots of the baby, try to keep these scenes short enough so that even Mr. Bachelor will enjoy them.
2. Try to insert some mystery, it's always intriguing.
3. Try to inject some humor, but don't make it slapstick.
4. End on a light or humorous note.
5. Keep it short throughout.

As stated earlier, I had already decided to call the picture *The Unexpected* —for obvious reasons. Since this title could easily fit a mystery drama, I then decided to begin the picture in this tone and to build up an air of mystery which would temporarily mislead the audience. The following is a brief outline of the story.

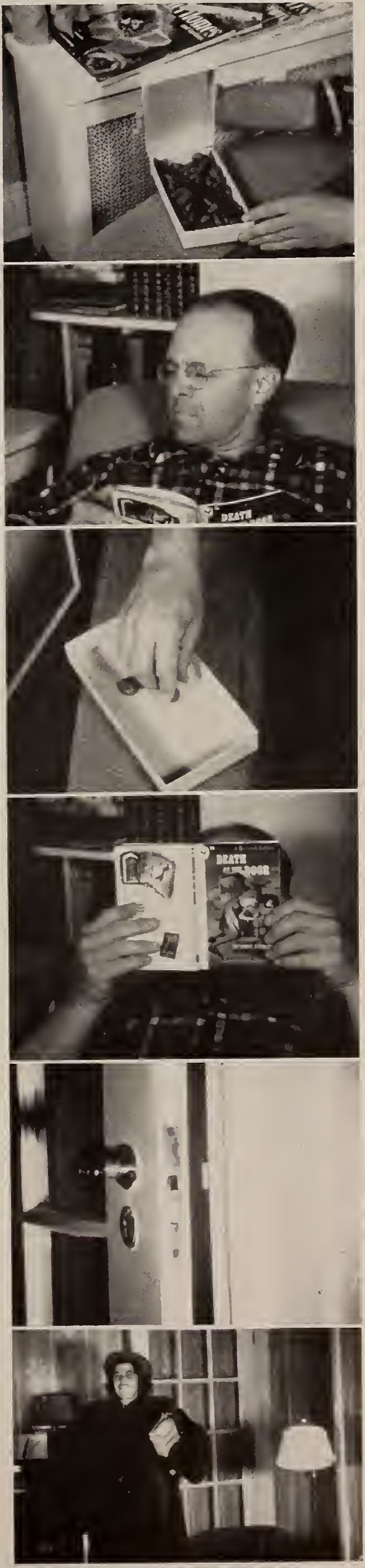
The husband arrives home from business to find a note from his wife. She has gone to the city and has left his food in the refrigerator. So the husband —not without humorous difficulties— scrambles some eggs, eats his sparse supper, washes and dries the dishes and retires to the living room dejectedly. All of these scenes are kept short and are tied together with quick dissolves. For they are important only to advance the introduction.

In the living room, the husband drops wearily into a comfortable chair and reaches for a mystery book and a box of chocolates. He samples the candy and starts to read. A time lapse of a few hours is suggested by dissolving from the full box of candy to two remaining pieces. Our hero is now nervously reaching the climax of the mystery story. As he picks up the last piece of candy, his eyes widen in fright as he sees the door knob slowly turning. He leaps up to hide. But, instead of a murderer, it is simply his wife returning. Puzzled at first as she sees her husband peeking from behind a door, she soon bursts into laughter—and the tension is broken.

With the film now going on in a lighter mood, the wife joins her husband on the sofa and hands him a wrapped package which he opens. It is a book. A stunned look comes over the man's

[Continued on page 30]

16mm. scenes by Ernest H. Kremer, ACL



MYSTERY SEQUENCE, reading down first column, climaxes introduction devised for three year old family footage. Early baby scenes were then linked by staged scenes of Dad at chores.

CINE MAPS THAT MOVE

How your travel route and vacation visits can be animated without frame-by-frame filming

G. A. HALL, ACL

IN THE December, 1948, number of MOVIE MAKERS, under the heading of *Masks For Your Movies,* it was my privilege to describe the construction and operation of a simple masking device which I have worked out for use with my 8mm. camera. At that same time, some of the many interesting and effective opportunities for its employment were discussed in general.

MOVIE MAKERS has now asked me to outline specifically the filming procedures involved in one of the more attractive uses to which I have put this masking method. I shall be glad to do so. For, although the screen results in question have been hailed by a few kind friends as "spectacular," the creation of them, cinematically, was simplicity itself.

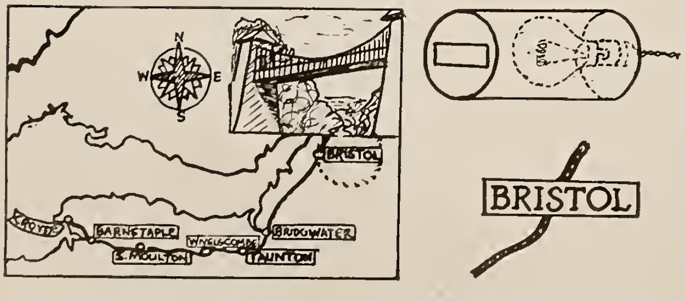
ANIMATION NOT NEEDED

My problem was a familiar one—the production of a series of map inserts which would trace pictorially the progress of an automobile vacation trip. I knew that this had been done by others in variations of the animated line or figure system. I knew as well that any variant of this system involved the use of frame by frame shooting—and I was not equipped to undertake this technique. I resolved to put my masking device to work in some new solution of this common problem. For those facing the same need, here's how to work it out.

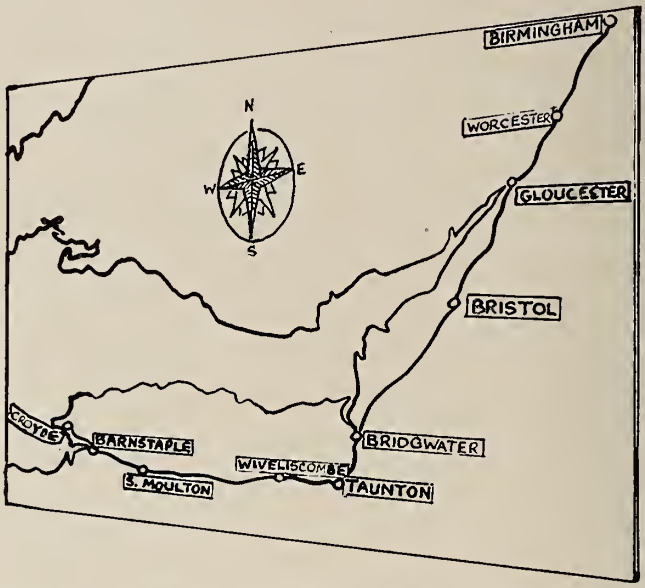
LARGE MAP EASIER

On a piece of white-faced artist's board, first sketch in (or have sketched) a simple outline map of the region to be traversed. Featured on the map should be the names of the principal towns or places visited and a broad line marking the route from one stop to the next. All other detail (if any) should be subordinated. Your basic outlines should be drawn with India ink, using a stub-pointed lettering pen. Major areas can then be attractively colored with water-color paints—blue for bodies of water, green for the land and a bright red, say, for marking the broad route line.

The size of your map will depend on your technical facilities for filming it. But, in general, the manipulations soon to be described are easier to carry out with a reasonably large map card than with the smaller sizes usually associated with title shooting. Specifically, my map was drawn on a sheet of artist board 30 by 40 inches in area, and I filmed it with the standard ½ inch lens from a distance of approximately 4 feet.



DOUBLE EXPOSED SCENE, with place name illuminated from rear, is suggested above. Details show 40 watt lamp housing, glowing route and place marker.



SIMPLE OUTLINE MAP is first need for ingenious animated effect. Route is perforated and place names lettered on translucent panels.

ROUTE IS PERFORATED

With a map of this size, the route band is now perforated with small holes about 1/12 of an inch in diameter, spaced at intervals along the band of about ⅜ of an inch. The names of locations where stops are to be indicated are now lettered boldly in India ink on strips of tracing paper (or any other translucent material). These strips, in turn, are then pasted on the back of the map so that they cover slots of appropriate size which have been cut out at the several locations.

You are now nearly ready to film the route of your trip, using whatever technical setup is convenient to you. The only requirements are an ability to get at the *back* of the map during filming, a fixed lighting arrangement (I used one flood lamp in reflector on each side at camera distance) and a fixed relationship between camera and card—much as in title shooting.

MASKING FOR EFFECT

Before pressing the camera button, however, you must now bring into play the simple masking device mentioned at the start of this discussion. For the effects to be achieved, you will need a pair of complementary circular masks in which the first exposes a 270 degree segment of the circle, with the second exposing the complementary 90 degree segment.

For the first run-through of your film footage, insert the 270 degree mask in the masking slide so that it will expose the lower right, lower left and upper left sections of the map. For the filming which follows you will probably need the assistance of one other person, either at the camera or behind the map. Here's what happens—and it isn't a bad idea to rehearse it with a dry camera run to perfect your timing.

First take a regular 40 or 60

[Continued on page 32]

Photographs courtesy Miami News Bureau

BATHING AND BOATING are high among Miami's lures for the lensing guest. City's skyline is across Biscayne Bay.

WELCOME TO GREATER MIAMI

E. ERVIN GAYLE,
President, Miami Movie Makers, ACL

WHETHER you arrive by plane, train, bus or automobile, you'll step into a movie making fairyland when you visit Miami this winter. The unbelievable colors of the hibiscus, bougainvillia and flame vine splashing their red, pink, yellow, coral and magenta blossoms against the bluest sky in the world are invitations to the color conscious movie maker which cannot be denied.

Start your camera tour in the morning and remember that you are filming bright objects—in some of the brightest sunshine you'll find any place. Use your meter carefully, or stop in at any of Miami's many fine camera stores for suggestions as to proper exposure settings for particular shots you want to make.

SPORTS APLENTY

Let's try action first, and do it in color if possible. The Metropolitan Miami fishing tournament begins in early January and runs through April 17. Here are picture possibilities which will make you the envy of your movie makers club. Rent a fishing cruiser and head for deep water; you are almost sure to film a tussle with a sailfish, barracuda or any of the hundreds of heavy fighters that abound in the Florida waters. If you want to stay ashore, all the boats will tie up after the day's sport at about 4:30 p.m. and you can record their catch from the piers in Bayfront Park.

Tropical Park race track opened the 120 day racing season on December 1. Hialeah

[Continued on page 37]

From beaches to blossoms, sailfish to Seminoles, Miami has everything for the movie maker

GIANT GAME FISH top list of southern Florida's savage fighters. Party boats weigh in at 4:30 p.m. at Bayfront Park piers.

TINY SAILBOATS may be rented by the hour by winter visitors. The ever-present palm trees are an easy aid to pleasant framing.

FILMING THE OCEAN FLOOR

Expert advice and every facility are offered the amateur cameraman at Florida's Marine Studios

JIM BOWE

Staff Cameraman, Marine Studios

OCEAN FLOOR NEWS
OCEAN FLOOR NEWS

PUDGY, the porpoise, is not frightened by phony props of this Marine Studios stunt. The food is real.

NURSEMAID to a tiger shark is one of the dramatic duties of the staff divers, for newly captured sharks must be kept moving or they will drown. The scaly character on the bottom is a Jewfish asleep.

FOR an out-of-the-world amateur movie subject, why not plan a stopover at Marine Studios this winter—or this coming summer? Or at any time of the year, for that matter. You'll find the welcome and the wonders are the same.

Built about eleven years ago (and only more recently opened to personal movie making), Marine Studios is the world's only professionally designed underwater motion picture studio. It is located on the Ocean Boulevard (Florida route A1A), just eighteen miles south of the ancient and historic city of St. Augustine. There the tiny community of Marineland rises out of the picturesque sand dunes and waving sea oats like an oasis.

WHAT TO FILM

The center of activities at Marineland and most popular spot with visiting cameramen is the oceanarium exhibit itself. This consists of two mammoth open tanks, the sides of which are lined with more than 200 portholes. These portholes are placed at strategic locations throughout the structure, so that your camera can record through them a true picture of life as it actually exists on the floor of the ocean.

Situating himself at one of these portholes, the cameraman will watch breathlessly as thousands of marine specimens pass in endless parade before his lens. Sharks, rays, Jewfish, lumbering sea turtles, giant green eels and even a whale create a sinister atmosphere as they glide eerily among the sea fans and coral formations. Also popular with picture makers are some of America's most famous game fish—red and grey snappers, jacks, bonito, cobia, the colorful dolphin, the vicious barracuda and even the mighty Silver King tarpon.

EXPOSURE IS EASY

Color film, of course, is the most desirable for shooting these underwater scenes. Since the lighting will all be natural, coming from sky light and direct sunlight penetrating the clear water, the type should be regular or outdoor emulsion. With it, your exposures will range from *f*/3.5 to *f*/1.9 at 16 frames a second, depending on the brilliance of the sun. More specifically, our own experience shows the following to be a dependable guide: bright sunlight—*f*/3.5 to *f*/2.7; cloudy bright—*f*/2.5 to *f*/1.9; cloudy and overcast—*f*/3.5 to *f*/1.9 at 12 to 8 frames a second. Frankly, filming under these dull and overcast conditions is not recommended, since the range of contrast is too slight to be effective.

FOCUS AND FOCAL LENGTH

Because of the almost perfect camouflage which nature provides in the finny world, your best scenes will be made in near shot and closeups. Do not try for any subject beyond, say, twenty five feet from the camera. For the focusing-lens worker, the recommendation is to pre-focus on some fixed object—such as the colorful shipwreck or sea anchor which decorate the tank floor, or even on a sleeping specimen. Wait then until the fish of your wish swims into this area before shooting.

Ideal among lenses is the fixed-focus wide angle, both because it eliminates the focusing problem and because of its extreme depth of field even at wide apertures.

[Continued on page 36]

Photographs courtesy Marine Studios

A LONG SHOT of the Oceanarium, one of two huge tanks at Marine Studios, makes a good opening for a feeding sequence.

MARINE
STUDIOS

MEDIUM SHOTS of the dynamic action, filmed at normal and slow motion speeds, show grace and power of giant porpoises.

CLOSEUPS, with your own youngster acting as guest feeder, will catch the fatuous features of these marine mountebanks.

PORTHOLES by the hundreds line the tank walls for underwater pictures. A right angle glass-to-lens position is best.

BRILLIANT contrasts and a medium shot as maximum camera distance are filming conditions recommended by Marine Studio experts. Color exposures range f/3.5 to f/1.9, normal speed.

THE GIFT SHOP, typical of Marineland's clean tropical design, is a handy source of both raw film and short finished pictures. Polaroid filter is helpful aid in brilliant light.

THAT CHRISTMAS CAMERA!

Patience, practice and a willingness to learn from others will bring rich rewards to the new filmer—whether Eight or Sixteen

JAMES W. MOORE, ACL

LOOK, *this* one is for the beginners! Members of the audience who have been filming for six months or more can file out now—although it probably will not hurt many of *them* to stick around.

The chaps we want to chin with are the real first filmers —those lucky guys who just got a camera for Christmas. Before too many rolls of film go lolloping past their lenses, we'd like to toss in our two-cents' worth of friendly counsel. We recall, to be sure, the reply of the aging Edison when asked by an interviewer for his advice to the young. "The young," he advised, "never *take* advice!" Well, maybe so . . . but we're going to try anyway.

TAKE YOUR TIME

We hope, however, to be as realistic about it as was the Wizard of Menlo Park. We know, for example, that little less than an A-bomb can stop you from rushing your first rolls of film through that gleaming camera. Hopefully, by now, you have already done so—and you're about ready to relax. For by far the best advice of all is: *Take Your Time*! If ever haste made for waste, your first filming efforts may be that occasion.

Banal as it may be, start out by reading the camera instruction book. The men who wrote that manual are experts. They *know* what you need to know, and you will find them explaining these matters in an easy-to-understand manner. Take the camera in one hand, the book in the other, and go over them point by point. Refer from one to the other as you read. When you get through, you too should know how the lens works, where the gate is and what happens to the film when it goes whirring through the camera.

PRESENT PLEASURE will only increase with the years, if the new filmers follow advice here compiled from panel of experts.

PRACTICE MAKES PERFECT

Film is expensive—but time is cheap. So-o, after you have got those first frantic pictures out of your system, try practicing with your camera. If you have a roll-film model, practice carefully the all-important operations of threading—giving special attention to the correct size of upper and lower loops. When you have got this down so that you can do it in the dark, move on to other fundamentals.

Practice simply holding the camera, so that it rests in your hands firmly but without tension. Practice looking through the viewfinder, so that your eye is accurately positioned behind the rear element. And, though it may seem absurdly simple, practice the timing of your footage on each prospective scene. In 8mm. work, a basic guide might be to allow 5 seconds (1 foot) for closeups, 10 seconds (2 feet) for medium shots and 15 seconds (3 feet) for long shots. With 16mm. film, the time of your takes will remain the same but the resulting footage will be doubled.

RECORDS GET RESULTS

As already suggested, many of these ideas may seem elemental and unrelated to actual practice. We want you to know, therefore, that we did not simply dream them up seated in an editorial ivory tower. They are, rather, the specific recommendations of experienced and competent amateur cameramen, whose opinions we sought out in preparing material for this article.

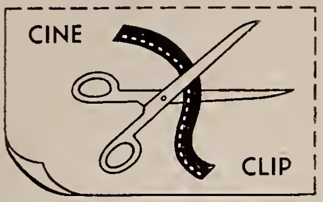
Simple or otherwise, you still are going to make a few mistakes in your early filming. And, if you wish to correct them in future work, begin now to keep records of your technique in making each scene. Needed will be notations on light condition (natural or artificial), exposure used, lens used and focal setting. With these in hand, you can examine each roll as it comes back from processing, to determine what went well, what not so well and how to better it in the future. After a little of such record keeping, you'll find the need for it gradually disappears.

ONE THING AT A TIME

Do not, above all, become impatient and overeager. In filming, as in many other activities, it is well to learn to walk before you try running. Tackle one thing at a time, and get its technique well mastered before moving on to still other problems. Correct exposure is probably the first order of business, since without it all other qualities are bound to suffer.

But adequate exposures are not difficult to come by, nor are they necessarily guaranteed simply by the purchase of an exposure meter. The important thing is to select a single system of exposure

[Continued on page 26]



A scissors scenario with ready-to-shoot subtitles

THE white-blanketed countryside, hardy evergreens black against the winter sky, smoke billowing from a distant farmhouse, all will make attractive opening frames to follow your first subtitle. City scenes, too, are equally suitable—rooftops heavy with the newly fallen snow, icicles sparkling in the morning sun, tree branches sagging under the unaccustomed weight. Side or back lighting of these angle shots will heighten their dramatic effect.

But wintertime is not all peace and tranquility. The first snowfall is also an invitation to the kids to drag out their skates and skis and sleds. The second subtitle flashes on the screen, and it's your cue to start your own winter film carnival. The scene shifts to the backyard, the playground across the way or the skating pond down the road. Young Tom, skimming swiftly over the frozen lake, is a little impatient with Jane's first stumbling efforts on the ice.

The Junior Olympics on Saturday afternoon bring out half the town to watch future champions fly over the glistening hills on their hickories, compete in the Soapbox Snow Derby and whoop through a rousing hockey game. You can use a lot of that odd footage from last year and the one before to fill in the gaps. Crowning the young king and queen of winter makes a nice climax for this sequence.

Such a general subtitle as No. 3 creates an easy catchall for the random sequences you may have of winter's vagaries. How about that line of cars buried in the snows of last winter's blizzard? How about Pete, the postman, plodding through the drifts on his appointed rounds? And how about Dad shoveling out the front steps or Mother spreading bread crumbs for the birds in her backyard aviary? All of these and others are rich with human interest.

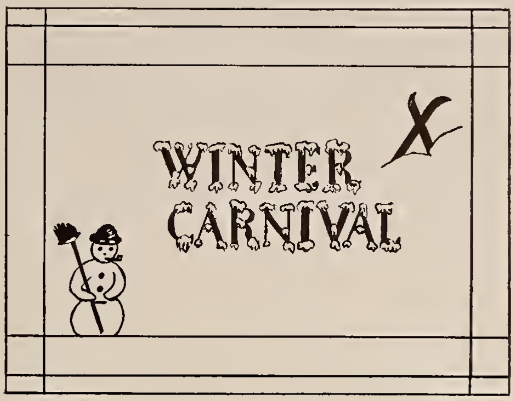
Here, following the fourth subtitle, is your chance to compose a sequence of quiet beauty. The low light of a winter sun will cast long, thin shadows across the molded drifts. Overtones of rose from the fading sun will gleam in contrast with the bluish shadows. Singly or in patterns, lighted windows will wink on amid the dark masses of beckoning homes. It is, at dusk, winter's moment of greatest magic.

Cine-Clip Scenarios, a MOVIE MAKERS feature unique in the field of filming, present every needed picture part in one handy package.

Complete on this page are a lead title and the subtitles for a simple family picture. Printed with them are general suggestions for the subject matter treatment. These possibilities are elastic: you can edit in odd-shot and unused footage, or you can shoot new scenes to order, as you think best.

The area of the titles, including the surrounding rules, will be covered easily by your camera (8 or 16) when filmed at a camera-to-title distance of eight inches. Use a five diopter supplementary lens with fixed focus objectives. In use, clip out each title just outside the rule, paste it on a white card of suitable size for your titler and proceed as usual.

There are many easy ways of adding color to these captions. Simplest will be to water color or crayon in a colored border on each of the cards. Equally effective is to have the titles reversed on blueprint paper, thus creating clear white letters on a bright blue ground. Or, if you'd like to double expose these captions over relevant action scenes, reverse them this time in photostat, for white letters on a black background.



Town and country now are
wrapped in the soft
white mantle of winter.

But snowtime is playtime.
Here are Olympic
masters in the making.

While for others
winter can mean moments
of work and worry.

But with the end of day,
peace and quiet fall
once more across the land.

Congratulations 1

MOVIE MAKERS "TEN BEST" FOR 1948

"The Unexpected"*
Ernest H. Kremer, ACL
Hempstead, New York

"Autumn"
Martin E. Drayson
Brooklyn, New York

"Crystals While You Wait"
Joseph J. Harley, FACL
Summit, New Jersey

"Life Hangs by a Thread"
Paul R. Elliott, Director
Joseph Dephoure, ACL, Cameraman
Milford, New Hampshire

"Maxine's Big Moment"
William Messner, ACL
Teaneck, New Jersey

"Minnesota State Fair"
Minneapolis Cine Club, ACL
Minneapolis, Minnesota

"Rainbow Trail"
O. L. Tapp, ACL
Salt Lake City, Utah

"Rowdy Clam Bake"
Wilbur W. Krimpen, ACL
Jamaica, New York

"Solduc to the Blue"
Theodore H. Sarchin, ACL
Washington, D. C.

"The Salmon—River of No Return"
Frank E. Gunnell, FACL
Staten Island, New York

*WINNER OF THE HIRAM PERCY MAXIM MEMORIAL AWARD

EASTMAN KODAK CO

8 Award Winners

HONORABLE MENTION

"Business Champions"
Anthony L. Cope, ACL
Cleveland, Ohio

"Calling Frisco"
Cyril Stevens
Melbourne, Victoria, Australia

"Five Days from Home"
Mannie Lovitch, ACL
Bronx, New York City

"Guatemala"
Oscar H. Horovitz, ACL
Newton, Massachusetts

"May Day Conflict"
Herbert F. Sturdy
Los Angeles, California

"Mexico at Work and at Play"
Ralph E. Gray, FACL
San Antonio, Texas

"No Credit"
Leonard W. Tregillus, ACL
Berkeley, California

"Remnants of the Past"
Alan Probert, ACL
Fairbanks, Alaska

"Rogge"
G. J. Gast, Jr., ACL
Almelo, Holland

"The Magic City"
Virginia B. Rodarmor
New York City

"The Wolf's Tale"
George A. Valentine, ACL
Glenbrook, Connecticut

"Time to Consider"
Fourfold Film Society
Golders Green, London N.W.11, England

"Two Dudes in Montana"
Lester F. Shaal, ACL
Providence, Rhode Island

"With This Ring"
Sidney Moritz, ACL
New York City

"Young Fella"
Walter Bergmann, FACL
Mount Vernon, New York

Kodak
KODACHROME
16
100
KODACHROME
16

To all the winners, our hearty congratulations! Each person whose name appears on these pages may well be proud of his cinematic achievement. The editors of *Movie Makers*, too, are to be commended for their part in this annual competition to encourage and stimulate better amateur movie making. And on our part, we are proud to learn that twenty-three of the twenty-five winners used Cine-Kodak Film.

Y, ROCHESTER 4, N. Y.

Kodak

Congratulations 1948 Award Winners

MOVIE MAKERS "TEN BEST" FOR 1948

"The Unexpected"*
Ernest H. Kremer, ACL
Hempstead, New York

"Autumn"
Martin E. Drayson
Brooklyn, New York

"Crystals While You Wait"
Joseph J. Harley, FACL
Summit, New Jersey

"Life Hangs by a Thread"
Paul R. Elliott, Director
Joseph Dephoure, ACL, Cameraman
Milford, New Hampshire

"Maxine's Big Moment"
William Messner, ACL
Teaneck, New Jersey

"Minnesota State Fair"
Minneapolis Cine Club, ACL
Minneapolis, Minnesota

"Rainbow Trail"
O. L. Tapp, ACL
Salt Lake City, Utah

"Rowdy Clam Bake"
Wilbur W. Krimpen, ACL
Jamaica, New York

"Solduc to the Blue"
Theodore H. Sarebin, ACL
Washington, D. C.

"The Salmon—River of No Return"
Frank E. Gunnell, FACL
Staten Island, New York

*WINNER OF THE HIRAM PERCY MAXIM MEMORIAL AWARD

HONORABLE MENTION

"Business Champions"
Anthony L. Cope, ACL
Cleveland, Ohio

"Calling Frisco"
Cyril Stevens
Melbourne, Victoria, Australia

"Five Days from Home"
Mannie Lovitch, ACL
Bronx, New York City

"Guatemala"
Oscar H. Horovitz, ACL
Newton, Massachusetts

"May Day Conflict"
Herbert F. Sturdy
Los Angeles, California

"Mexico at Work and at Play"
Ralph E. Gray, FACL
San Antonio, Texas

"No Credit"
Leonard W. Tregillus, ACL
Berkeley, California

"Remnants of the Past"
Alan Probert, ACL
Fairbanks, Alaska

"Rogge"
G. J. Gast, Jr., ACL
Almelo, Holland

"The Magic City"
Virginia B. Rodarmor
New York City

"The Wolf's Tale"
George A. Valentine, ACL
Glenbrook, Connecticut

"Time to Consider"
Fourfold Film Society
Golders Green, London N.W.11, England

"Two Dudes in Montana"
Lester F. Shaal, ACL
Providence, Rhode Island

"With This Ring"
Sidney Moritz, ACL
New York City

"Young Fella"
Walter Bergmann, FACL
Mount Vernon, New York

Cine-Kodak
KODACHROME
16
100

TO ALL THE WINNERS, our hearty congratulations! Each person whose name appears on these pages may well be proud of his cinematic achievement. The editors of *Movie Makers*, too, are to be commended for their part in this annual competition to encourage and stimulate better amateur movie making. And on our part, we are proud to learn that twenty-three of the twenty-five winners used Cine-Kodak Film.

EASTMAN KODAK CO Y, ROCHESTER 4, N. Y.

The Clinic

BETTER—NOT BIGGER

In connection with your November Clinic item, *Critical Focusing*, by Terry Manos, ACL, and William Berger, ACL, I wish to report that I have tried using their accessory lens arrangement for the visual focuser on the Bolex H camera.

My results so far show that (1) the recommended Series V Portra 3 plus lens does *not* give a 3x magnification of the original image seen in the visual focuser, and (2) that the Series VI is the more desirable size in any case, since it fits without having to file away the edges of the eyepiece.

While the latter point might be regarded as a detail easily corrected, what is the answer on the magnification matter?

Donn Lunde

St. Paul, Minn.

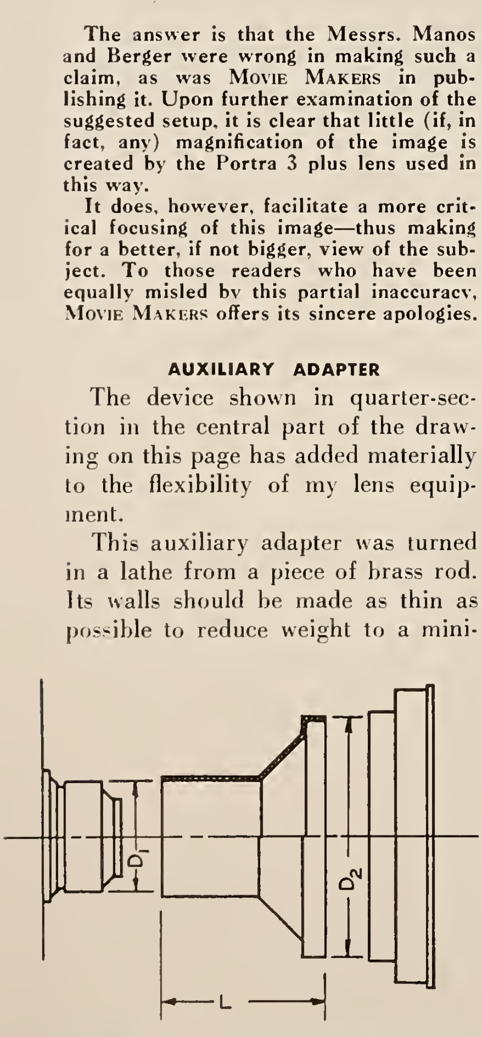
The answer is that the Messrs. Manos and Berger were wrong in making such a claim, as was Movie Makers in publishing it. Upon further examination of the suggested setup, it is clear that little (if, in fact, any) magnification of the image is created by the Portra 3 plus lens used in this way.

It does, however, facilitate a more critical focusing of this image—thus making for a better, if not bigger, view of the subject. To those readers who have been equally misled by this partial inaccuracy, Movie Makers offers its sincere apologies.

AUXILIARY ADAPTER

The device shown in quarter-section in the central part of the drawing on this page has added materially to the flexibility of my lens equipment.

This auxiliary adapter was turned in a lathe from a piece of brass rod. Its walls should be made as thin as possible to reduce weight to a minimum. The inside diameter of the shank (D-1) is about 1/1000 of an inch greater than the outside of the lens barrel. The extreme diameter (D-2) is slightly less than the inside hub diameter of the combination lens attachment shown to the right.



AUXILIARY ADAPTER for combination lens attachment, designed by Lawrence E. Baty.

Additional adjustment between the lens barrel and the adapter may be obtained by cutting the adapter shank lengthwise into four or six segments. This may be done with a fine hacksaw. The standard combination lens attachment has a similar adjustment on its hub.

Length (L) should be chosen so that the adapter will slide entirely to the back shoulder of the lens barrel, and yet accommodate any standard attachment (such as the closeup accessory) that fits to the outer lip of the lens barrel. Otherwise, the dimensions of the auxiliary adapter are unimportant.

In addition to the possibilities of the combination lens attachment as pointed out by the manufacturer, I have found that a standard line of closeup lenses will fit in this combination with an easy-to-make fitter, paper or metal. This permits greater variety in all forms of closeup filming.

Lawrence E. Baty, ACL

Salt Lake City, Utah

SPREADING THE PICTURE

A 25 cent concave lens from a war surplus supply house provides an extremely easy and inexpensive solution to the problem of projecting large-size movies in a small room.

Held about 2½ inches in front of the usual 1 inch lens of my 8mm. projector, a negative meniscus lens having a focal length of -124mm. and a diameter of 38mm. completely filled a 37 by 50 inch screen at 10 feet—instead of the usual 15 by 20 inch picture available at this distance. The large diameter of this cheap lens permits use of a very small portion of its center, thus reducing all types of distortion to an insignificant point.

Several ways of mounting the lens will suggest themselves, but a removable bracket made of scrap aluminum, brass or tin is probably the best.

Pictures, plans and ideas to solve your filming problems

CONTRIBUTORS

TO

***The Clinic* are paid from $2.00 to $5.00 for ideas and illustrations published.**

Your contributions are cordially invited. Address them to: *The Clinic*, Movie Makers, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.

Mine was made of tin and fits around the takeup spindle bearing. The strip of metal is looped around this projection and a ⅛ inch screw clamps it tight. It is then bent out of the way of the reel, the upper end shaped to hold the lens and a similar screw clamp is adjusted.

It is advisable to line both loops with felt or rubber, to protect the finish of the projector and to allow for expansion of the lens under the heat of projection.

Henry Haar

New York City

FEATHERED SPLICES

Many amateurs who use the dry splicer (including myself) get in the habit of moistening the emulsion to soften it once the dry scraper gets dull. There is no doubt that this step eases and accelerates removal of the emulsion and exposure of the base.

I am now adding to this technique a feathering process, in which the two exposed ends are nicely reduced in thickness by abrasion. This is done with used emery boards from my wife's manicure kit. It seems to make no difference whether the fine or coarse abrasive is used, but care should be taken to observe which way the emery board was die-cut during manufacture.

Use only with the burr upwards and away from the film to avoid the small groove that would otherwise be cut by the sharp edge. When correctly used, these emery scrapers make the neatest job of splicing I have found yet.

Alan Probert, ACL

Fairbanks, Alaska

Aids for the ailing movie club

How a jobs-for-all program will put new life in your movie group

WALTER F. CHAPPELLE, JR., ACL

WHY is there such a high turnover of movie club members and often of the clubs themselves? Many clubs have had long and successful careers. Others show signs of difficulty almost from the start.

TOO FEW DO TOO MUCH

I believe that one of the biggest reasons is a general failure to spread responsibility and activity throughout the membership. Too few do too much. The president and program chairman are busier than the Seven Dwarfs. They do all the work themselves. Finally, when they become too weary to worry further, the club falls apart at the seams. Without the cooperation of all, it is impossible to plan good meetings. Those who come to learn about movie making find little of aid or interest and drop out. Others who just wanted a theatre without a box office get bored and leave too.

With poor programs, members learn little about movie making. Yet these very members may make up an audience jury for selecting contest winners. Mrs. Movie Clubber votes for the cat picture because she thinks cats are cute. The fact that some other picture had better titles or continuity is immaterial to her. Contestants who are good motion picture technicians quit in disgust. Thus, a group that could really teach the others is lost.

The time for electing new officers comes around. Potential executives are busy with personal affairs. They wouldn't mind giving a moderate amount of time to their club, but they are not going to get into the same predicament as were the earlier officers. The nominating committee has a hopeless and thankless task. There are other symptoms, but these are some of the most obvious danger signals of a club in difficulty.

LACK OF ORGANIZATION

What is the cause of these and similar difficulties which beset so many movie clubs? Depending upon local circumstances, there may be many: poor program planning, inadequate meeting facilities, high costs, lack of technical talent and others. But generally the basic trouble is that the club is not a smoothly functioning organization.

Bill Russ

JOBS-FOR-ALL is good club production as well as program rule. Script clerk, light men, still camera and grips round out crew.

Leo J. Hefferman, FACL

ACTION-ON-TIME, says the author, can be important responsibility of club vicepresident, with details carried in committee.

An organization is not one man holding the world on his shoulders like Atlas. It is rather a working group where each individual plays a part, but no one of them is overloaded. It means the division of responsibilities and the assignment of each of these to some person who will take care of it. It means, finally, that even if an emergency causes some one to fall down on his assignment, there will be others to carry out the work.

We want to avoid having some parts of our organization overloaded while other parts do nothing. One club had a founder president who was a work horse. At the same time, other members felt they were being slighted. They had been on committees for a year and were never asked to do anything. They felt they were missing the fun—and they were!

HOW TO ORGANIZE

The road to success in any activity can be charted in four steps: (1) recognizing the inherent problems; (2) determining what should be done about them; (3) deciding who should do these things, and (4) seeing that they get done. Let us start with recognizing the problem. This is often done by a board of directors which can meet quickly when action is necessary. This reduces delays and eliminates tiresome business sessions at regular meetings. When general business meetings are held by the whole membership, they also should determine what problems exist. At the same time, the solutions to the problems—what should be done about them—should be considered.

The problems and proposals for their solution are then passed on to the president, who administers the carrying out of the work. He does not do the work himself, but assigns it to the appropriate committee chairman. The chairman represents the highest level of organization at which any actual part in completing the work is taken. Even he will have most of the

[Continued on page 36]

Hints from Hollywood

The crop of current releases could hardly be more instructive for the amateur had they been expressly produced for the purpose. Among the offerings, a travel yarn, mischievous children and marital mixups provide ideal examples which home filmers may study with profit. Here are four of them.

VACATION HIGH JINKS

FAMILY HONEYMOON: The serious business of getting married is further complicated, in this Universal-International picture, by the addition of the bride's three small children (by a former marriage), who, it turns out, must accompany the happy couple on their honeymoon.

Not many family filmers have faced the problems of Fred MacMurray and Claudette Colbert in these strained circumstances; but all parents know well the hazards of vacation travel with their offspring and the infinite variety of results possible. The small fry in this case are likable kids but with incredible talent for plunging all concerned into near mental collapse. From the rousing cross-country train journey to the bedlam that ensues at Grand Canyon National Park, a rollicking good comedy demonstrates the rich mine of provocative story material available first hand for family travel films.

Universal-International

TRAIN TRAVEL—or plane travel, too, for that matter—can be pictured easily by the amateur using direct sunlight and a newspaper reflector on the shadow side. Scene is from *Family Honeymoon*, typical holiday farce.

KITH AND KIN

JOHN LOVES MARY: Will Shakespeare's line about the devious paths the course of true love takes has furnished more movie plots than could easily be counted in a long winter's night. Not often has it been employed more amusingly than in this Warner Brothers nonsense, distilled from Norman Krasna's stage play of last season.

This merry mélange of marital involvements concerns the plight of the charming daughter of a United States senator welcoming her fiance home from the wars in high hopes of early nuptials. Before the young man has a chance to explain the existence of his English war bride, all concerned are enmeshed in a set of circumstances which put everyone in low favor and high dudgeon, to the complete delight of the audience.

Practically a one set story, most of the action is restricted to the living room of the hotel apartment of the senator's family. Even so, the small cast of eight has ample room in which to exploit the quietly frantic histrionics of the piece. The more violent scenes take place off-stage, merely being described on the screen, a legitimate evasion amateurs can employ in their own celluloid dramas.

If you cannot get Ronald Reagan and Patricia Neal to play the star-crossed lovers, or a Broadway playwright to prepare the script, you can find a pair of attractive teen-agers and prepare your own version of the Bard's axiom.

SIMPLE STRATEGEM

EVERY GIRL SHOULD BE MARRIED: In searching for the different and unusual to film, the amateur too frequently overlooks the dramatic possibilities in his home town and in the daily doings of his neighbors and friends, where scores of story ideas may be found.

Don Hartman, who produced, coauthored and directed this delightful romantic comedy for RKO Radio Pictures, chose one such idea, with an average town as the setting. The theory that our fair helpmates are a good bit more aggressive than they let on furnished the theme, and an innocent encounter between Cary Grant and Betsy Drake at a corner drug store became the springboard for the action.

Possibly the most elaborate set employed to aid Miss Drake in trapping the wary Mr. Grant was a smart restaurant, the other scenes being enacted on the street, in the department store where the heroine works, in the home she aims to get and in her own modest apartment. A simple plot, commonplace settings and straightforward photography—here used to great advantage—offer the same possibilities (on a modified scale) to amateur filmers or to clubs for group production.

RKO Radio

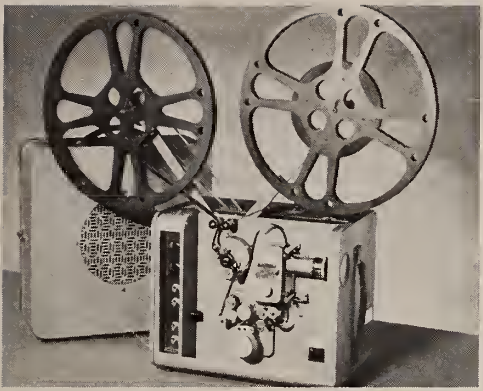
SIMPLE SETTINGS to be found in any home are used widely in *Every Girl Should Be Married*. Note how natural placement of bureau in corner limits necessary scope of the set.

LIGHT CARGO

YOU GOTTA STAY HAPPY: If you are looking for story ideas for your own productions, you might thumb through the *Saturday Evening Post*, where Universal-International found this one.

A poor little rich girl, pint-sized Joan Fontaine, deserts the bridal suite immediately following the ceremony and flings herself into the protective arms of gangling James Stewart, leaving the unwanted groom in a state of apoplexy. A tumultuous flight to California on board Stewart's cargo plane—which an embezzler, a pair of Georgia newlyweds, a trained chimpanzee and the runaway heiress help to enliven—ends when the latter buys the airline, sheds her former spouse and succeeds in winning the shy Mr. Stewart's heart into the bargain.

A merry farce, the film furnishes a good example of the magic of movies in turning a flimsy fable into engaging, evocative entertainment.



SELLING at $285.00, the Sound King is a lightweight 16mm. sound projector manufactured by Connecticut Telephone & Electric Division, Great American Industries, Inc., Meriden, Conn.

News of the Industry

Up to the minute reports on new products and services in the movie field

Sound King projector The Sound King is the latest addition to the moderately priced, lightweight 16mm. sound projector field. Manufactured by Connecticut Telephone & Electric Division, Great American Industries, Inc., Meriden, Conn., it consists of a projector and amplifier unit weighing twenty eight pounds and an eight inch speaker unit weighing twelve pounds. Only one sprocket wheel is used in the threading of film, and an automatic cut-off switch protects the film in case of loss of loop. Sound King is priced to sell at $285.00. Inquiries should be addressed to Harry S. Walker, of the Connecticut Telephone & Electric Division.

G.E. publications A revised and enlarged edition of General Electric's *Photo Data Book*, a pocket size manual which contains simplified instructions for taking still and motion pictures, is now available from dealers for sixty five cents. The 132 page book is prepared by the photometric section of the General Electric meter and instrument divisions, Schenectady 5, N. Y.

General Electric's lamp department, Nela Park, Cleveland, Ohio, announces a new booklet entitled *G.E. Photo Lamp Data*, containing twelve pages of information on photographic lamps and their uses. The booklet features a discussion of the triangle lighting formula recently introduced by General Electric.

THE CINELARGER, shown in its 8mm. model, is also available for 16mm. frame enlargements. Each sells for $18.95, tax inc.

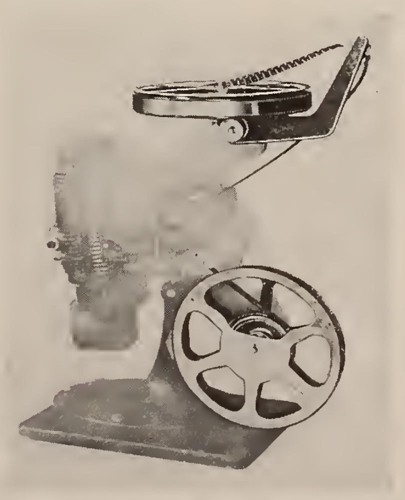
PHOTO RESEARCH'S Spectra direct reading meter measures color temperature of the light source photoelectrically.

Frame enlarger For the first time in a good many years, practical and simple movie-frame enlargers are being commercially produced at the low price of $18.95. Two models of the Cinelarger—one for 8mm., the other for 16mm. film—are being manufactured by the Testrite Instrument Company, 57 East 11th Street, New York 3, N. Y.

Both models of the Cinelarger use No. 620 or equivalent roll films. Sixteen contact prints, 1⅝ by 2-1/16 inches in size, can be made from 8mm. film, while eight 1⅞ by 2⅞ inch contact prints are obtained from the 16mm. size. Good negatives will permit further enlargement up to 8 by 10 inches, it is claimed.

Color temperature Karl Freund, ASC, has invented the first direct-reading color temperature meter. Known as Spectra, the meter removes most of the guesswork formerly associated with color photography by providing two necessary mechanical controls.

The first control determines the composition of rays in the light source; the second indicates, by means of a chart furnished by the manufacturer, the proper compensating filters to be used. Complete details regarding the Spectra may be had from Photo Research Corporation, 15024 Devonshire Street, San Fernando, Calif.



ELIMINATING the necessity for rewinding, this Arco reel set will fit all 16mm. and 8mm. projectors. The set consists of an adapter arm, two reels and a film control ring.

Castle catalog A completely revised edition of the late 1948 Castle Films catalog is now being distributed through photographic dealers. The catalog, of which more than a million copies will be printed, lists many new home movies for 1949, including a new series of name band musical reels.

"No Rewind" reel Both simplifying the problems of the projectionist and cutting down on film wear and tear, the Arco "No Rewind" reel eliminates the necessity of rewinding film after a screening. The feat is accomplished with the use of two special reels, an adapter arm for the projector and a film control ring. The sets are made in sizes to fit all 16mm. and 8mm. projectors. Ball-bearing mountings assure quiet and smooth operation. Full information may be had from the manufacturer of Arco "No Rewind" reels, Tye-Dee Corporation, 20 Academy Street, Marathon, N. Y.

16mm. survey In an attempt to learn just what sort of market exists for its potential productions, United International recently started a national survey of all 16mm. library, exchange, theatre, school and church outlets. Results from the questionnaire will be published as soon as they are compiled. Those interested in receiving copies of the questionnaire should write United International. Inc., Dept. PB. 8582 Sunset Boulevard. Hollywood 46. Calif.

United International also announces that it will produce Edgar Allen Poe's *Goldbug* and Richard Harding Davis's *Gallagher* as first in a series of pictures to be released in 1949. The company's plans call for the production of twenty six new pictures in the 1949-50 season.

Radiant screen

The improved 1949 Champion screen of the Radiant Manufacturing Corporation. of Chicago. features streamlined design and new two tone color combination. Mechanical innovations include a simplified positioning device. allowing instantaneous adjustment of the screen to any desired height.

New Victor plant

Since early in November. machinery and equipment have been transferred to the new $1,500.000 factory building of the Victor Animatograph Corporation. Davenport, Iowa. Construction was started on the plant late in 1947.

Tiffen catalog

Tiffen Manufacturing Corporation, 71 Beekman Street, New York City. has published the *1048* catalog, which lists the complete Tiffen line of sunshades, adapter rings, black and white filters, color correction filters and sunshade and filter holder combinations. The catalog may be had free upon request.

Ampro price reduction

Retail price on the Ampro Imperial 16mm. silent projector has been reduced from $276.00 to $199.50, without case. There will be no change in the features or quality of the projector. according to the manufacturer, Ampro Corporation, 2835 N. Western Avenue. Chicago 18, Ill.

Camera strap

A braided Vinylite camera hand strap, retailing for one dollar, has been introduced by DeJur-Amsco Corporation, 45-01 Northern Boulevard. Long Island City 1, N. Y. The strap will fit any domestic camera and may be adjusted for use with foreign makes.

Dr. Mees honored

Dr. C. E. K. Mees. Eastman Kodak Company vicepresident in charge of research, has been awarded the Adelskolds' gold medal of the Photographic Society of Sweden. Dr. Mees acknowledged the award in a shortwave broadcast beamed to Sweden and other European countries.

Kodak reports a record breaking dividend of an estimated $13.000.000 for about 51,500 employees in the western hemisphere. At the same time. a stock dividend of one share of common stock for each twenty held was declared in addition to a cash dividend of $1.60 on each share.

The arts

Establishment of a 16mm. sales and rental service for films of the arts, music, dance and crafts is announced by D. D. Livingston, 39 East 35th Street, New York 16, N. Y. Special permission has been given Mr. Livingston by the British Information Services to distribute *Sadler Wells Ballet*, marking the first time this subject has been made available in 16mm. form for educational and home use.

E. K. book on color

A completely descriptive and non-mathematical book on color, intended for all persons interested in the subject. is being marketed by Eastman Kodak Company. Titled *An Introduction to Color*, the volume is by Ralph M. Evans, Eastman's superintendent of color quality control. It is available through all Kodak dealers at $6.00 a copy.

Ansco filters

Ansco announces a new series of glass filters for color photography. The filters, in spun aluminum mounts, come in sizes 5, 6 and 7 to fit standard size adapter rings and sunshades.

The UV-16 filter is designed for medium haze correction and for the correction of bluish color imbalance caused by unfavorable lighting conditions. For greater haze correction, the UV-17 filter is offered. Conversion filter No. 10 makes it possible, with an increase in exposure, to use Ansco Color film, daylight type, under 3200K illumination; conversion filter No. 11 permits the use of Ansco Color film, tungsten type, with daylight using the same exposure required for daylight type Ansco Color film under the same conditions.

B&W filters

Chess - United Company reminds the shortage-beset shooters of color film that dramatic and interesting movies can be made in black and white through the use of various filters. The company's filters for black and white emulsions are available in a full range of colors. including yellow. orange. green and red. Full information may be had from Chess-United Company, Inc., 95 Madison Avenue, New York 16, N. Y.

Peerless bargain folder

Called 661, a monthly bargain folder listing 661 items of new and used photographic equipment is being published by Peerless Camera Stores, 138 East 44th Street, New York 17, N. Y. The folder is brought up to date and reissued every thirty days. Copies may be had by writing to Peerless Camera Stores.

Correction

The illustration accompanying the news item on Movie-Mite's Emcee announcer system in December *News of the Industry* was of the Movie-Mite audio-slide unit. a somewhat similar product designed specifically for use with slides.

Floyd L. Vanderpoel dies

Movie Makers announces with deep regret the death on Saturday. December 11. 1948, of Floyd Lewis Vanderpoel. ACL. a member since 1926 of the board of directors of the Amateur Cinema League. He was fifty six.

Always an enthusiastic hobbyist, Mr. Vanderpoel was among those present at the founding luncheon of the League, held in New York City on June 29, 1926. Later he was among the nine charter directors chosen by Hiram Percy Maxim, FACL, the League's Founder President; although never an officer of the corporation, Mr. Vanderpoel was elected to its executive committee in May, 1947. He and Mr. Maxim had been associated earlier in the American Radio Relay League, a similar group for amateur radio hobbyists, of which Mr. Vanderpoel was also a charter member.

Mr. Vanderpoel was born in Saugerties, N. Y., and was educated at the Choate School. He founded and became president in 1912 of the Trumbull-Vanderpoel Electric Manufacturing Company, of Bantam, Conn., from which he retired in 1926 to his country home at Litchfield. From that date until his untimely passing, Mr. Vanderpoel answered ably and enthusiastically every call made upon his energy and wisdom by the Amateur Cinema League.

That Christmas camera!

[Continued from page 18]

determination—be it by meter, camera exposure guide or cardboard calculator —and then to stick with it until *you* make it work.

EXPENSE IS NOT EXCELLENCE

In line with this same thinking, don't fall for the old fallacy that expense automatically makes for excellence. If you're starting off with 8mm. equipment, a fixed focus lens or a single lens camera, don't just envy the guys who are working on Sixteen, with a battery of lenses and a turret front camera. There's nothing wrong with your stuff that a little industry and imagination *behind* the camera won't fix. For the basic problems of good filming are the same for all. And you can solve these problems a lot sooner and at less expense with simple equipment than with the more elaborate.

Our advice—and again it's the recommendations of the experts—is to exhaust the possibilities of what you have on hand, before insisting on the necessity of bigger and better accessories. There's a lot finer filming in the fixed focus lens than many movie makers *ever* get out of it.

SEE AND COMPARE

For one thing, amateur filming is such an intensely personal hobby that it is difficult, at first, to build up sound standards of judgment. This is natural and, above all, understandable. Your first pictures are most likely to be of your family, and their very appearance on the screen seems rewarding and wonderful. The kids are cute, the colors are brilliant and your well meaning (but uninformed) neighbors say your pictures are a knockout. *You are* GOOD, *brother, no doubt about it*!

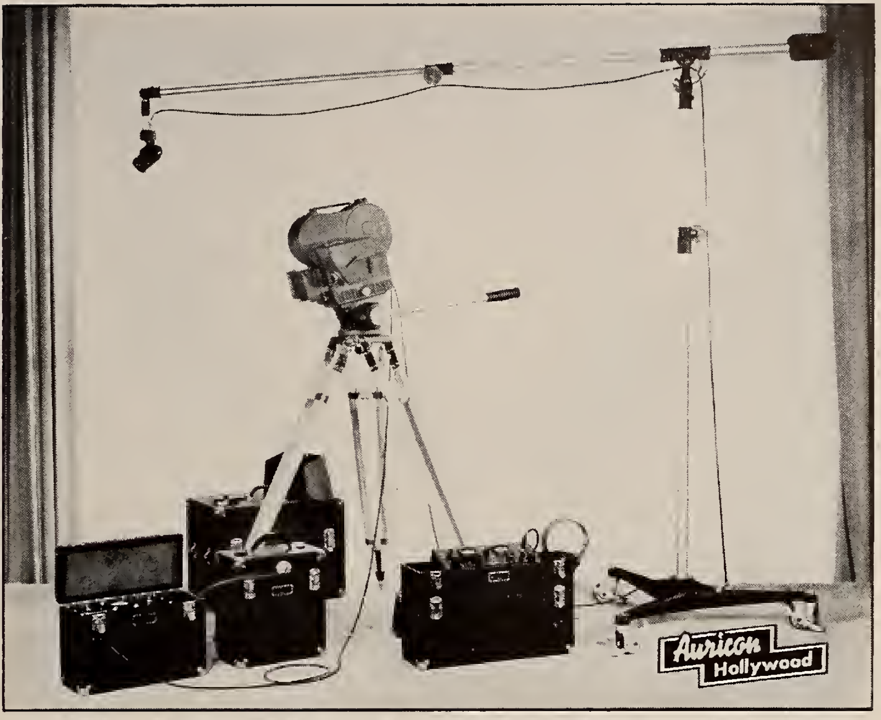
But just how good *are* you? If you're satisfied with what you're shooting, it probably will be best not to seek an answer to that question. You're having fun, and that's what you bought the camera for.

But, if you really want to know how good you're getting, if you sincerely wish to get better and if, above all else, you are eager to learn just how good our chosen hobby *can* get, then seek out the work of others. See and compare!

If you're in a community that offers one, join a local amateur movie club. If you have no club in your community (and Movie Makers will be glad to advise you on this), write to the Amateur Cinema League for its detailed bulletin on how to get a group started. The ACL is at the same address as this magazine, and all of its club services are offered free of charge and without obligation.

The advantages of meeting with other movie makers are many. In the first place, there is the familiar fun of "chewing the fat," of discussing with others the problems and satisfactions of our mutual hobby. Secondly, there should be a helpful series of discussions and demonstrations programmed by the club to aid its newer members. Thirdly, and perhaps the most important, you will have the invaluable opportunity of seeing the films of other amateurs.

Some of them will be superior to your present pictures, while others are likely to be inferior. You can benefit from both. From the good films you will learn how to better your own, from the less good how to avoid the mistakes which have made them weak. And in the process you will be developing that most treasured of all filming talents—a sound standard of judgment.



It's New! **A complete Auricon-Pro 16mm Sound-Recording Camera Outfit, precision built in Hollywood for professional results. Ready to shoot high-fidelity talking-pictures anywhere, all you need is film. Complete Studio Outfit, $2173.25 as shown. See your Dealer or write for free illustrated Catalog.**

BERNDT-BACH, Inc., 7383 Beverly Blvd., Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931

Aremac
DELIVERS THE GOODS
MAIL ORDER
STYLE
U S MAIL

Now that Christmas has come and gone, most camera stores relax their tempo! But not AREMAC! As far as we're concerned every week is Christmas week here. We haven't changed any of our prices since our Christmas ad! So take note, take heart, take pen in hand, and MAIL-ORDER these bargains today.

MOVIE LENS SPECIAL

1½" Bell & Howell Telate f/3.5 coated for all 8mm Cameras	$29.50
3" Bell & Howell Telate f/4.5 16mm "C" mount	49.50
3" E.K. f/4.5—16mm "C" mount, Special	$44.50
7mm f/2.5 Wide Angle Lens for all 8mm Cameras	29.50
16mm f/2.5 Wide Angle Lens "C" mount	34.50

NEW 8mm CAMERAS

Bell & Howell Filmo Companion 8—f/2.5	$ 89.50
Bell & Howell Filmo Sportster f/2.5	102.61
Bell & Howell Filmo Sportster f/1.9	151.03
Bell & Howell Filmo Tri-Lens 8—f/1.9	205.39
Bell & Howell Filmo Tri-Lens 8—f/2.5	156.78
Bell & Howell Auto-8-Turret Mag. w/2 lens	296.22
Revere 88—f/2.5	77.50
Revere 88—f/1.9	104.50
Revere 99—Turret f/2.8	110.00
Revere 99—Turret f/1.9	137.50
Revere 70—Magazine f/2.8	127.50
Revere 70—Magazine f/1.9	155.00
Revere 60—Magazine Turret f/2.8	152.50
Keystone K-8 f/3.5	187.50

and many, many more too numerous to mention.

NEW 8mm PROJECTORS

Bell & Howell Filmo Master with case	$187.50
Bell & Howell Picture Master with case	262.00
Bolex Combination 8 & 16 with case	331.00
Eastman Kodascope 890A with case	185.00
Ampro A8 with case	168.00
Revere 500W	120.00
Keystone K-108	138.50
Keystone C-18	34.50
Keystone R-8	74.50

NEW 16mm CAMERAS

Bell & Howell Filmo Auto Load f/2.5	$186.67
Bell & Howell Filmo Auto Load f/1.9	214.08
Bell & Howell Filmo Auto Load f/1.5	265.13
Bell & Howell Auto Master Turret f/2.5	305.08
Bell & Howell Auto Master Turret f/1.9	332.50
Bell & Howell Auto Master Turret f/1.5	383.54
Bell & Howell Filmo 70-DA f/1.9	307.17
Bell & Howell Filmo 70-DA f/1.5	348.21
Revere 16 Magazine f/2.5	127.50
Revere 16 Magazine f/1.9	155.00

and many more not listed.

NEW 16mm PROJECTORS

Bell & Howell Filmo Diplomat with case	$273.30
Bell & Howell Showmaster with case	312.95
Keystone K-160	119.50
Bolex Combination 8 & 16 with case	331.00
Kodascope Sixteen 10—750W	119.15
Kodascope Sixteen 20—750W	245.00
Ampro Imperial with case	276.00

All Prices Subject to Change Without Notice

Use Our Amazing New Time Payment Plan, 10% Down, Up to 12 Months to Pay.

STORES COAST TO COAST
AREMAC CAMERA CO., INC.
1 EAST 43rd ST., N. Y. C.

HOLLYWOOD DOES IT AGAIN!!
NOW IT'S THE "MOVIE-OF-THE-MONTH-CLUB"

Now It's the MOVIE-OF-THE-MONTH CLUB and a membership in this new and novel organization, dedicated to the best in home-movie craftsmanship and production, is now available to you for only $2.00. Your membership card in this new club really constitutes a "First Edition," and will entitle you to enjoy privileges not ordinarily available to others.

THE MOVIE-OF-THE-MONTH-CLUB pictures will be collectors' gems . . . films that will make fascinating additions to your 8mm. or 16mm. movie library . . . pictures that will provide endless happy hours for you, your family and friends.

There are no dues in our MOVIE-OF-THE-MONTH-CLUB! You will receive the best home movie of our month on approval. You project the film on your screen before you decide whether or not you want to buy it.

Mail coupon today: enclosing only $2 for membership fee, and first reel will be sent by return mail, together with your membership card

Movie-of-the-Month-Club Dept. MM
6509 De Longpre Avenue
Hollywood 28, California

MEMBERSHIP COUPON

☐ ENCLOSED FIND $2.00 MEMBERSHIP FEE. Please enroll me as a member of the "MOVIE-OF-THE-MONTH-CLUB." I understand this does not obligate me to purchase any reels and that you will send me a new reel on approval approximately every month. I will return the reels sent me on approval within 5 days (enclosing 25c handling charge) or pay for them at the special club members' price (8mm—$2.00; 16mm—$4.00; 16mm Sound—$5.00. I have a ( ) 8mm ( ) 16mm Silent ( ) 16mm Sound projector. PLEASE STATE SIZE.

NAME ....
(Please print plainly)

ADDRESS ....

CITY..................... ZONE..... STATE......

SPECIAL PRICES TO CLUB MEMBERS ON LONGER REELS, FOR EXAMPLE:

200 Ft. 8mm. only	$ 5.00
800 Ft. 8mm. Features, only	16.00
3 Musicals on a reel, only	12.50
12 Musicals on a reel, only	42.50

2¼ x 3¼ COLOR PRINTS 50c each
Price of larger prints on request
From 8 and 16mm Color Film
Send 3 frames or tie thread next to frame desired. Add 25c handling charge on orders of less than $5.00. No C.O.D.'s.
HOUSE OF COLOR
1108 Seal Way Seal Beach, Calif.

TITLE-CRAFT TITLES
FOR THAT PROFESSIONAL TOUCH!
40 artistic backgrounds available to select from at no extra cost. No charge for Tinting Film Amber!
WRITE FOR *free illustrated brochure and samples.*
TITLE-CRAFT, 1022 Argyle St., Chicago 40, Ill.

CINE DUPLICATES
8mm enlarged to 16, 16mm reduced to 8
8mm, 16mm & 16mm sound duplicates
Made in B&W or color on latest electronic controlled printers
Distinctive titling and editing
WRITE FOR FREE LITERATURE
National Cine Lab., Box 4425, Washington 17, D.C.

STILL ONLY $9.75 WEEK
Yes . . . Film rentals are going UP, but here at I. C. S. you can STILL get a COMPLETE 16mm. sound program for only $9.75 for a FULL WEEK. Hundreds of Roadshow Specials—Westerns—Action Films—Comedies to choose from. Roadshowmen and dealers everywhere use our service. Send for your FREE copy of the latest I. C. S. 1948-49 Film Rental Catalog just off the press. Drop us a penny postcard TODAY and state what make projector you have. Address Roadshow Division. Dept. MM.
INSTITUTIONAL CINEMA SERVICE, INC.
1560 BROADWAY • NEW YORK, N. Y.

LATE RELEASES

Features and short subjects for 8mm. and 16mm. screens

■ *Fun on the Run,* one reel, black and white, in two 8mm. and three 16mm. versions, including sound on film, is distributed by Castle Films, a division of United World Films, Inc., 445 Park Avenue, New York 22, N. Y., and is available through photographic dealers only. Abbott and Costello, stellar athletes, become involved in a basketball game between two all-girl teams. Laughs outnumber baskets.

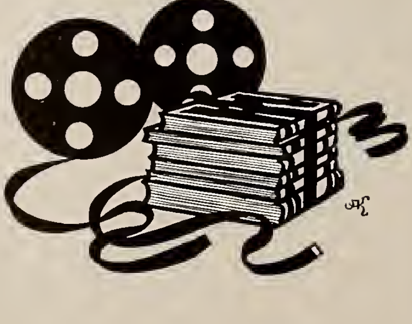
■ *Krakatoa,* three reels, black and white, 16mm. sound on film, is available from Mogull's, 68 West 48th Street, New York City. An Academy Award featurette, *Krakatoa* tells the story of one of the world's most unusual and active submarine volcanoes, located in the Indian Ocean between Sumatra and Java. Lava-lovers will be fascinated by the spectacular combination of sight and sound.

■ *The Unknown Guest,* seven reels, black and white, 16mm. sound on film, may be had from Post Pictures Corporation, 115 West 45th Street, New York 19, N. Y. A stranger, occupying a vacated hunting lodge, is suspected of murder. A girl is attracted to him—and the suspense begins to build. Victor Jory, Pamela Blake and Veda Ann Borg are starred.

■ *Abilene Town,* ten reels, black and white, 16mm. sound on film, may be obtained from Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. Cattle barons and homesteaders fight it out for control of the vast virgin prairie. The action centers about Randolph Scott and Ann Dvorak.

■ *The Fabulous Dorseys,* nine reels, black and white, 16mm. sound on film, may be had from Film Highlights, Inc., 1697 Broadway, New York 19, N. Y. Tommy and Jimmy Dorsey provide the music, while Janet Blair supplies the feminine ingredient, in the life story of the famed brothers. The Dorsey fans will have a full evening.

■ The current edition of Castle's *News Parade of the Year,* covering the news of 1948, is now available. Among the crises shown are the Berlin airlift, the Oregon floods, the Bogotá revolution and the Holy Land fighting.



Bobby's first birthday

[Continued from page 11]

first scene with Brother jumping up and down with glee.

He was one year old. We incorporated this sentence by changing our lead title, so we need not film it.

My cousin Jane came to the party. Open on a closeup of finger ringing the doorbell. Medium shot of Brother opening door. Jane enters, Brother closes door. (Take this scene from two different angles, coming closer in the second angle to show Jane's face more clearly and to introduce her to the audience.) Medium shot of Mother and Father greeting Jane. Near shot of Jane removing her coat as her aunt takes it. Closeup of Jane hugging her aunt, as Mother faces the camera. Reverse position of camera for an extreme closeup, with Jane facing the camera, but *not looking* into it. (Closeups acquaint your audience more immediately with the scene or subject you are filming, thus creating greater interest.)

We all sat at the table. Start with a medium shot of table with usual decorations, as people take their seats. Then a near shot of Mother putting Bobby in his high chair. Closeup of Bobby in high chair. Extreme closeup of Bobby. Keep your camera running a little longer here, because this is the first time the audience is seeing the chief subject of the film. If he smiles, so much the better; he deserves the extra footage, but be sure to take his smile from different angles. He should be the *only* one permitted to look into the camera!

My Mother brought a cake to the table and put it in front of Bobby. Medium shot of group sitting at table. Start camera as Mother enters the scene from behind the camera, carrying the cake. Medium shot, from another angle, of Mother putting the cake in front of Bobby.

It had one candle on it. Closeup of cake.

My Mother lit the candle and we all watched it glow. Extreme closeup of cake with candle predominating. Mother's hands approach with match and light candle. Closeup of Mother putting out match and smiling. Closeups of people around the table watching candle burning. (It's always good to show people's reaction to something happening. Remember to *cut*, not pan from one person to the other.)

Then Daddy blew out the candle because Bobby is too small. Medium shot of Daddy, Bobby and cake. Daddy looks at Bobby as if waiting for him to blow out the candle. Change your angle, and take a closeup of Daddy blowing out the candle; he then turns to Bobby, smiling. Closeup of Bobby smiling in return.

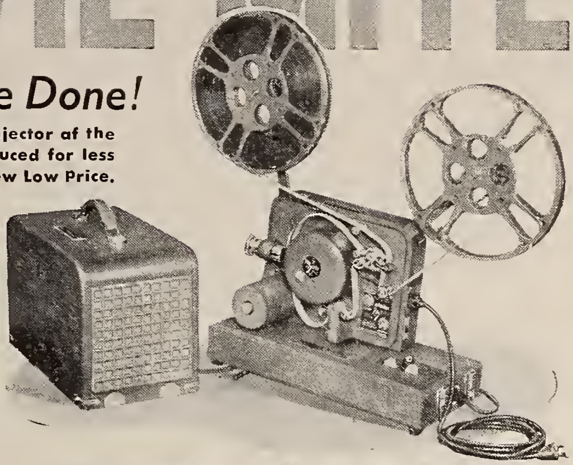
My Mother took the candle off and

MOVIE-MITE

Proves it Can be Done!

- Proves that a 16mm sound projector of the HIGHEST QUALITY can be produced for less than $200—at an amazingly New Low Price.
- Gives TOP RESULTS in pictures, sound and everything needed for audiences up to 100.

$198.50



Model 63LMB—For Sound and Silent Films

What Ford did in the motor industry . . . Movie-Mite does in the projection field. Simplification is the key! Get finest projection and sound results for homes, schools, churches, offices **without paying for extras** . . . without paying for more than you need or use outside an auditorium.

Movie-Mite weighs only 26 lbs. complete with speaker. Precision machined for strength and durability. Highest quality in every detail. Universal A.C. or D.C. 105-120 Volt operation. Push-pull miniature tube amplifier.

See your photographic dealer for demonstration

"KEEP YOUR EYES AND EARS ON MOVIE-MITE"

MOVIE-MITE CORPORATION

©1945 110S EAST 15th ST. KANSAS CITY 6, MISSOURI

NEW! POWER REWIND

MODEL PD-1 ASSEMBLY

Right hand unit is motor—driven ball bearing. Variable speed-foot operated. Slip clutch, prevents damage to film. Throw-out clutch for reversing. Manual left hand unit, has sensitive arm brake. Both units mounted on acid resisting white enameled panel—40" x 13".

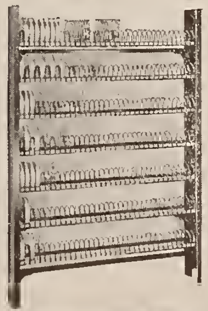
PD-2 complete motor unit only, including foot switch, as described above.

Typical 16mm Cabinet (over 50 models)

MM-119 (illustrated)—all steel, fully indexed cabinet with key lock. Holds 40-400 ft., 20-800 ft., 20-1200 ft., 20-1600 ft., 100 filmstrip cans, plus utility drawer in base.

Neumade
16mm Equipment
32
NEW 16MM CATALOG No. 17 READY NOW

Splicers Cleaners
Reels-Cans Proj. Tables
Edit. Tables Shipg. Cases
Complete line



Typical 16mm Rack (any size—any type)

Where the advantages of a cabinet are not required. Model RK-250 (illustrated)—holds 250-400 ft. reels, each indexed and in proper place. All steel, overall size 48" x 72" x 10".

TRADE MARK Neumade
427 WEST 42 ST. • PRODUCTS CORP. • NEW YORK, N.Y.

NEW! | SIMPLE! | ECONOMICAL!

CINELARGER

Makes fine enlargements from 8mm, 16mm MOVIE FILM B&W or COLOR

$18.95 tax incl.

Now, you can make fine, lively enlarged prints from your 8mm or 16mm Movie Films. CINELARGER uses standard 620 roll film from which contact prints or enlargements can be made. Every MOVIE-MAKER wants a CINELARGER. Available in two sizes, 8mm or 16mm.

Write for free picture folder No. CMM

TESTRITE INSTRUMENT CO., Inc.
NEW YORK 3, N. Y.

Easy • Quick • Convenient
MOVIES BY MAIL
from our
FILM RENTAL LIBRARY
FREE! our 1949 Sound movie catalog, hot off the press. Feature programs as low as $3.75.
Write to Dept. R

PEERLESS CAMERA STORES
FINEST HOME MOVIE SELECTION
138 E.44th St., New York 17, N.Y.

GLAMOROUS HOLLYWOOD MODELS AND BATHING BEAUTIES IN BEAUTIFUL COLOR
100 ft. 16mm: Koda. $14.75; B&W, $4.00
50 ft. 8mm: Koda. $ 7.50; B&W, $2.00

Hollywood 16mm. Color

974 Edgecliff Drive Hollywood 26, Calif.

TRADE FIBERBILT MARK
SHIPPING CASE

Safeguard your Film. Ship in FIBERBILT CASES.
400' to 2000' 16mm.

FIBERBILT CASE CO.
40 WEST 17th ST.
NEW YORK CITY

put the cake on Bobby's high chair. Medium shot of Mother getting up from table, carrying cake in Bobby's direction. Near shot, from another angle and closer to Bobby, as Mother puts cake on Bobby's high chair.

Bobby was laughing so much. Different closeups of Bobby laughing.

We all had fun. Closeups of the other children laughing. End this sequence with a closeup of Bobby again.

Bobby then put his fingers right in the cake and stuck the chocolate in his mouth. Near shot of Bobby with his fingers in the cake. Closeup of Bobby's little fingers stuck in the cake. Another closeup from a different angle of Bobby putting his fingers in his mouth.

Soon his face was all chocolate. Extreme closeup of Bobby's face, front view, showing his face daubed with chocolate. Hold the camera longer on this scene, since the audience will enjoy it.

Mother then took the cake away and cut it up for us. Medium shot of Mother standing up and cutting the cake. Take this scene from two angles, coming closer to the cake on the second shot.

We each had a BIG piece. Closeup of each child getting a plateful of cake Be sure to catch the facial expressions. Take each shot from a different angle in order to create interest, since basic action is the same: somebody getting a piece of cake.

Yum-m-m-m, it was good! Extreme closeup of each child downing a mouthful.

Daddy was too busy to eat because he was taking movies of us. Extreme closeup of untouched cake on plate ... *quick* pan to medium shot of Daddy with camera (with tripod, of course, and several lights indicated on either side of him).

I bought a present for Bobby's birthday. Medium shot of Brother with cake plate empty. New angle: he reaches under the table and pulls out a box. New angle: a closeup of Brother opening the package.

I gave it to him and he threw it on the floor. Medium shot of Brother getting out of chair and walking toward high chair. Closeup of Brother giving toy to Bobby. Closeup of Bobby with toy. Medium shot, different angle of Bobby, as he throws toy on floor.

Mother said he was tired. Closeup of Mother looking at Brother, nodding understandingly. Brother nods back, smiles.

She put Bobby to bed. Medium shot of Mother getting up from table. Near shot of Mother lifting Bobby out of high chair. Closeup of Bobby in Mother's arms, as they leave the picture area.

We all had a good time. Long shot of Bobby in Mother's arms going down hallway to bedroom, framed through guests sitting at table. Closeup of empty cake plate over which fades *The End.*

Do you see how easy, interesting—and even exciting—film planning can be? You will note that the above treatment contains a changing succession of medium shots, near shots, closeups and extreme closeups, as well as a change of pace between each. Especially in 8mm. (which *I* use), you will want to concentrate on closeups to tell your story, using only a few medium and long shots to establish your locale.

The treatment just outlined, of course, is only *one* filmer's idea of how a child's composition might be interpreted pictorially. Give a dozen people the same simple theme, and you will get back a dozen different treatments of it.

For each one of us sees the world around us differently. The important thing—in film planning, at least—is to see it in terms of *pictures*, as a child does. If, in growing up, you have tended to lose this precious outlook, you'll find it can be regained—with a little practice. After all, if a *child* can do it, why can't you?

Unexpected is right!

[Continued from page 13]

face as he reads the title: *The Baby Manual.* He opens the cover to the first page and there is written: *Due September 16th.* This dissolves to a closeup of a Baby Book showing the actual date of birth, *September 27, 1945,* as the wife's hand writes in the infant's name, *Linda Susan Kremer.*

This scene concludes the introduction proper—all of which I planned and filmed more than two years after my first random sequences of Linda's early activities. It was to give a more general interest and appeal to these latter scenes that, ultimately, I created the introductory sequence I have just described.

From the introduction, the film now cuts to the first actual, on-the-spot scenes of Linda at home. She is lying in her baby bed (really our well-padded wash basket!) as Mother picks her up and begins removing her outdoor clothing. It is not long, of course, before she begins her lung exercises, which I shot in a series of extreme closeups that seem to shriek even without a sound track.

Other original sequences of the infant Linda covered simply those subjects which every doting Dad would shoot—bathing, feeding and sleeping. They were, to be sure, shot from a tripod: and the camera viewpoints were varied and liberally sprinkled with closeups. But what to *do* with them, in order to make them of general interest?

For one thing, they needed (as do all such purely record scenes) a sense of progression from one activity to the next. I brought Dad back into the picture. He had been too busy in those early days doing his share of the chores

—washing diapers, mixing formulas, sterilizing bottles and the like. So-o. that's just what we now filmed him doing.

For example: From the baby's scenes of lusty howling (real), I cut to a shot of Dad, oblivious in the corner, happily reading a handful of congratulatory cards (staged). As he deals them off one by one, they are seen dropping (extreme closeup) into a pile. Since both of these scenes were new, I was now able to dissolve from this closeup into one of similar pattern as freshly washed diapers drop into a pan.

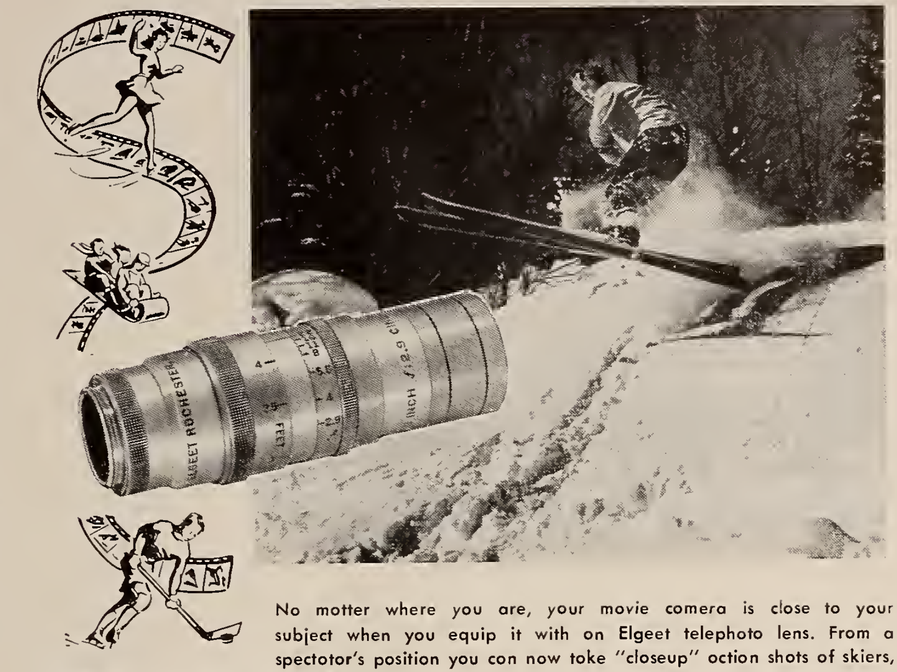
This cuts to an extreme closeup of my hands wringing out the diapers, which dissolves in turn to an exactly similar action as Mother wrings out the baby's wash cloth. From these traditional scenes (both staged) I was now able to cut naturally to my sequence of scenes (real) of Linda's bath. Similar transitions, involving carefully planned dissolves from extreme (and therefore unidentifiable) closeups, were staged to create a sense of continuity and progression in the rest of the older, all-too-random footage.

I was now ready for the conclusion, or climax. According to my overall plan, it should be lighthearted and humorous. So-o, back to poor old Dad. As the sequence opens, we find him ready to snap some flash shots of his unconcerned offspring—who again is cross-cut in real scenes of early activity with staged scenes of Dad's despairing antics. After a series of contortions designed to get Baby in the right mood, the perfect moment seems making up.

Tensely, Dad trips the exposure button on his still camera. Nothing happens. The flash bulb has failed to go off! The scene cuts back to Baby serenely blowing a bubble—suggesting the prize scene that Dad has missed. Now back to him, as he examines the camera and wrestles with the traitorous bulb. Suddenly, with the camera and flash gun turned full on his own face, the bulb goes off. Dad shakes his head in utter disgust, as the end title dissolves in and the scene fades out.

And now, for those who may be interested, a few technical data. A Bolex H-16 camera, fitted with a Kern Switar 1 inch *f*/1.4 lens, was used throughout. (*The Unexpected* is Mr. Kremer's first major 16mm. film, after years of mounting success in the 8mm. medium. In this respect, he follows in the footsteps of previous Maxim Award winners, Joseph J. Harley, FACL, and Al Morton, FACL.—*The Editors.*) The lap dissolves were made with the Baia Master Cine Transito. This instrument is attached to and operates with the camera mechanism, thereby making it relatively simple to create excellent dissolves and wipes.

A balanced light level of *f*/2 was maintained throughout, using a Weston



You're "on top" of the action with an Elgeet Telephoto Lens

No matter where you are, your movie camera is close to your subject when you equip it with an Elgeet telephoto lens. From a spectator's position you can now take "closeup" action shots of skiers, bobsledders, and tobogganers. From a seat in the stands you can get shots of ice carnival performers, hockey games—action shots that are too quick for your eyes to follow . . . and view them on your screen right "on top" of the action.

With the winter season at hand, and all its winter sport events to photograph, you need the "field glass vision" that Elgeet Cine-Tel* Telephoto Lenses can give you.

The complete line of Elgeet Cine-Tel* Telephoto Lenses enables you to choose the telephoto lens that meets your photographic requirements and your budget limitations. Prices start at $24.05 including tax. See them at your dealers. Ask him for a copy of the new Elgeet Booklet, "Exciting Movies with Elgeet Cine Lenses," or send us a post card request.

*Trademark Registered

Where Quality is Important . . . ELGEET LEADS
Elgeet OPTICAL COMPANY, INC.
59 ATLANTIC AVE. • ROCHESTER, N. Y.
Precision Optical Products

DISTINCTIVE EXPERT
TITLES and EDITING
For the Amateur and Professional
16 mm. — 8 mm.
Black & White and Kodachrome
Price list on request
STAHL
EDITING AND TITLING SERVICE
33 West 42 St. New York, N. Y.

EXCITING FILMS
Thrilling Home Movies of all types.
Send only One Dollar for Super Short Subject "EXCITING STARS".
Order NOW from -
Dept. M.M.
EXCITING FILMS
1071 El Centro, Hollywood, Calif.
Check Size: 8mm ☐ 16mm ☐ Sound ☐

VACUUMATE CORP
VAPORATE
EXCLUSIVE SALES AGENT
ONE TREATMENT LASTS THE LIFE OF THE FILM
MOVIE FILM PROTECTION
against SCRATCHES, WEAR OIL FINGER MARKS CLIMATE . . . . .
Ask Your Dealer
VACUUMATE CORPORATION
446 West 43rd Street, New York 18, N. Y.
GENERAL FILM LABS.
66 Sibley Street Detroit, Mich.
COLBORN LABORATORY, Inc.
164 North Wacker Drive Chicago, Ill.

SEE YOUR MOVIES . . .

IN A WELL-LIGHTED ROOM!

A new **PLASTIC REAR PROJECTION SCREEN** which was designed for television use is now being made available for the most brilliant pictures you have ever seen! An outstanding success with home movies because of its extremely *high efficiency of 80%!*

See your color movies in all of their beauty on this outstanding screen! Unsurpassed for black and white because it utilizes *all* of the light of your projector!

The screen comes in one standard size—2x3 feet—unmounted—other sizes to order.

SEND TODAY FOR DETAILS AND PRICE

J. P. M. SCREEN COMPANY
130 West 24th St., New York 11, N. Y.
Tel. AL 5-3680

YOU CAN'T RUN A THEATRE ON GUESS WORK!!!

get the latest and only book on

How to Manage A Theatre

endorsed by theatre and film executives

Buying and booking of pictures—how to build up poor nights—how to improve your theatre and your business—how to buy or build theatres with limited finances—picture projection and sound.

Price only **$5.00** Postage paid

Order Today

SAM CARVER
15 West Grand Ave., Highland Park 3, Mich.

BLACK AND WHITE • KODACHROME

ENLARGED **8 to 16** REDUCED **16 to 8**

DUPLICATES

GEO. W. COLBURN LABORATORY, Inc.
164 N. Wacker Dr., Dept. M, Chicago 6, Ill.

Easy Time Payments

on

AMPRO, NATCO, MOVIE MITE, DE VRY, BELL & HOWELL, KEYSTONE, VICTOR, REVERE, cameras and projectors and all equipment . . . also films. No interest or carrying charges. We carry all Castle, Official, Pictorial, and Hollywood films. We Exchange your equipment or films, or will buy them for cash.

Catalogue free. State 8, 16, or sound

FRANK LANE & CO., 5 LITTLE BLDG.
BOSTON, MASS.

Master light meter. The great majority of scenes shot were closeups, so that lighting offered few problems. Two No. 2 flood bulbs in Eastman metal reflectors were used for most scenes, and at no time was it necessary to use more than three. I believe that by holding the light level around $f/2$, one produces a better proportioned picture under conditions which are much easier on the actors. I encountered some difficulty with the baby at first, as the bright lights seemed to bother her eyes. However, by first turning them on at a respectful distance from the child and then gradually bringing them to the proper working position, I soon eliminated this trouble.

But these are mere technical matters which vary with each filming occasion. You will find it easy to work them out for yourselves.

What can *never* vary is the high and lasting satisfaction of making, at the last, a good film of one's family. Even now, after three years, as I look at my wife and daughter I recall a deep, warm feeling of pleasure at the many happy moments we experienced in making this picture together. No worldly gain could ever induce me to part with these memories—memories which can now be revived at the flick of a switch.

Cine maps that move

[Continued from page 14]

watt lamp (the frosted type) and house it in a cardboard tube. Over the front end of the tube affix a circular shield in the center of which you have cut an oblong slot approximately 1 by 3 inches in size. This serves to concentrate the beam of light projected from the tube.

LIGHT TRACES ROUTE

The use of this rough approximation of a spotlight is simple. With the camera running, the light is moved steadily behind the map along the perforated travel route until it arrives at the first stop. Here it is held motionless for a moment so that it illuminates from the rear the translucent place name. The effect as filmed from the front of the map is of a sparkling, animated route line moving along to disclose at the pause the suddenly illumined name of the place to be visited.

Your timing of the lamp's movement behind the route line will be determined first by how far (in inches) it has to travel and second by your own taste in the animation speed desired. Working in 8mm. film, you can be guided by the fact that a foot of film takes 5 seconds to expose (and screen), two feet 10 seconds, etc. These time figures should be halved for those shooting in the 16mm. width. In general, I believe that it is better not to slow down the animated travel effect too greatly. The pauses on the place names, however, should be appreciable in duration—for a reason which will be explained immediately.

Whatever your timing of the animation, it is necessary to keep an accurate record (by reference to a stop watch) of the seconds elapsing during travel between one place and the next, as well as the elapsed time allowed for the place names. It is this record which will be your guide in the second run-through of this same footage.

STILLS DOUBLED IN

With your film returned to the starting point, you are now ready to make the masked second exposure. For this shooting, switch from the three-quarter (270 degree) mask to its complementary one-quarter (or 90 degree) mask. With this in place, the exposed area will now be the upper right section of the film frame—previously left blank.

In my use of this area, I double-exposed in a series of still pictures, each of them representing an outstanding feature or landmark of the place being visited. These exposures were made with the camera mounted on my regular titling outfit and the still pictures in the place of the normal title cards, since the pictures were now of a size to be accommodated in this way. You could as well, I expect, double in these still picture scenes by affixing the prints directly over the upper right corner of the map.

Still another possibility—if you can achieve adequate exposure—would be to cut out the upper right corner of the map, replace it with a sheet of translucent tracing cloth or ground glass, and then to project from the rear on this screen your Kodachrome slides made on the same trip. In general, I believe this procedure would require rather strong slide-projector illumination and an ability to operate the camera at least at 8 frames a second.

The appearance of these scenes and their duration of exposure was timed (by reference to the records taken previously) to coincide exactly with the lighting up of the place names with which each was associated. Thus, for example, as we arrive at Bristol on our journey to the English coast, there appears coincident with the city's name a picture of Clifton Suspension Bridge, a well known landmark of the community. The combination has proved quite effective in identifying the place and in keying its outstanding feature.

For those filmers who have not yet constructed the masking device, it should be emphasized that the entire first part of this animated map effect—the moving line of light and the illuminated place names—can be achieved entirely without use of the mask unit. The masked-in still pictures are simply an added refinement.

Closeups—What filmers are doing

MOVIE MAKERS announces with pleasure the presentation of the Knight of Dannebrog cross to John V. Hansen, FACL, President of the Amateur Cinema League.

The presentation was made early last month by Hendrik de Kauffmann, Danish ambassador to the United States, on behalf of the Danish government and in recognition of Mr. Hansen's outstanding services to that country through his motion pictures.

LASSIE, that canine charmer of Cheektowaga, N. Y., has been out on the cinema circuits again, after discharging her maternal duties more than a year ago.

Remembered by many for her stellar rôle in *Lassie Stays Home*, a 1945 Ten Best winner, the beige beauty has recently been awarded a blue ribbon and a silver plaque by the 12th South African Salon of Photography for her work in the same film. The picture, says Raymond J. Berger, ACL, its producer, was judged the best in the cinema section of the contest. Sponsor of the salon is the Johannesburg Photographic and Cine Society, ACL.

AN INCIDENT on which we could not report in the more formal confines of our review of *The Salmon—River of No Return*, 1948 Ten Best award winner, was what happened to Frank E. Gunnell, FACL, and party *after* coming safely through the savage rapids of the Salmon.

Well, here they were, six of them in a single engine Travelair making a leisurely return to Salmon City. And then, over the jagged, impassable walls of Salmon Canyon, an oil leak developed. There was no place to sit down save on the river bed, so that's exactly where they sat down—on a tiny, sandbar landing field used only by the U. S. Forest Service.

FRANK E. GUNNELL, FACL, at the tiller of the *Salmon City*, flat bottomed barge.

But it was the Forest Service which saved them in the end. For, using a roundabout phone circuit of the Service, their pilot soon had spare parts and oil supplies parachuting into the canyon to their rescue. Eight hours after landing they were again airborne, hoping devoutly they had seen the last of the Salmon River.

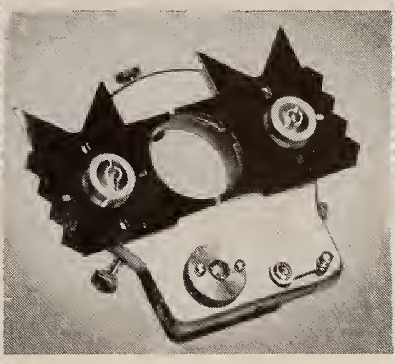
JOSEPH J. HARLEY, FACL, is another member of the League to win recognition for his outstanding work in motion pictures, with his recent election to Associateship in the Oval Table Society, of which Joseph M. Bing, ACL, is president. The Society cited Mr. Harley as contributing substantially to make photography and cinematography one of the great cultural assets of American life.

ACROSS THE THRESHOLD: Since last reporting under this head, we have had pleasant visits from several old and new friends of ACL. Among the oldtimers was Leslie P. Thatcher, ACL, of Toronto, a consistent Ten Best award winner during the middle Thirties. Mr. Thatcher is now heading his own highly successful 16mm. industrial film producing unit.

From farther afield have come Thomas J. Farkas, ACL, of Sao Paulo, Brazil, and Olav Soelberg, ACL, of Oslo, Norway. Mr. Farkas has been studying photographic merchandising in the United States, in preparation to joining his father in the management of Fotoptica, one of the city's largest photographic stores, while Mr. Soelberg is the secretary of the Oslo Movie Makers.

ADRIAN J. LUSTIG, ACL, of Detroit, is among the latest to mount the rostrum, with two ten-week courses being given under the aegis of the Adult Education Program of Detroit's Downtown YMCA. Course 1, naturally, is for the neophytes, with course 2 planned to aid and interest the more advanced.

Mr. Lustig, as long-standing president of the Detroit Cinema Club, ACL, comes to his chosen task with wide experience.



THE BOLSEY CINE FADER

DELTA proudly presents the BOLSEY CINE FADER. After an absence of many years, we can once again offer this ingenious device, which automatically makes fades, dissolves, laps and other effects with ANY movie camera. Simply and instantly attached to the lens on your movie camera, either 8mm or 16mm, it opens a new field to the amateur movie maker. Beautifully designed and made in Switzerland with watch-like precision, each one is a jewel of careful workmanship, capable of giving long years of service. Masks are adjustable to give 64 combinations and effects with the different designs on the blades of the moving masks. Place is supplied for different shaped masks, limited only by your own imagination. Each one fully guaranteed by us, available for immediate delivery. Priced at Federal Excise Tax included. $\$22^{50}$

EXTENSION TUBE. For Sharply Defined Edges $4.50

DELTA FOR THE MOVIE FAN

Delta is constantly on the watch for new items that will help you to make better movies. Here is a list of BRAND NEW items that will give your movies that lift, and make them outstanding. All items have been tested by us, and bear our stamp of approval.

ANIMATED TITLES. We have a listing of more than 500 titles in either 8mm or 16mm, black and white or color, which are truly professional in the results they produce for your movies. Each is attractively boxed, and priced from 49¢ to $1.75 in color. FREE CATALOGUE and order form on request. Ask for Title Catalogue "A."

TITLE SET. For those of you who wish to make your own titles, here is your opportunity to "go into business." Over 100 letters and characters in multicolor material, with two colored backgrounds 11"x14". No adhesive is required to affix the letters; they stay on the background by means of a very clever arrangement of the fibers on the material itself. The set is supplied with a font type box for easy sorting of the letters. Fully guaranteed by us. Delta Multi-Color Title Set. Postpaid in U.S.A. $\$2^{50}$

STINEMANN DEVELOPING SYSTEM. For those of you who do your own movie film processing, here is the famous Stinemann tank and reel system for the processing of up to 200 feet of film. Supplied with 3 nesting tanks, non-corrosive reels and full instructions. These currently sell for $160.00. We offer them brand new for only (Shipping weight 50 lbs.) ..... $\$47^{50}$

Mail orders filled

No C.O.D. shipments without 20% deposit

DELTA PHOTO SUPPLY
690-A Third Ave., New York 17, N. Y.

GRISWOLD
FILM SPLICERS
for every size and type of film, sound and silent, perforated and non-perforated. WRITE for details
GRISWOLD MACHINE WORKS
Dep't A, Port Jefferson, N. Y.

8 CLUBS 16

The people, plans and programs of amateur movie groups everywhere

Maxim winner at Hartford In line with a long standing tradition, the first public screening of the year's Maxim Memorial Award winner was held last month before members and guests of the Hartford Cinema Club, in the Connecticut capital. The Hartford club, one of the oldest in the United States, was founded by Hiram Percy Maxim, FACL, in 1926 and has now as a member Percy Maxim Lee, FACL, his daughter and donor of the Award.

Featured on the program, of course, was *The Unexpected*, by Ernest H. Kremer, ACL, of Hempstead, N. Y., who, with Mrs. Kremer, were the guests of honor. Other place winners screened were *Life Hangs By A Thread*, by Paul R. Elliott and Joseph Dephoure, ACL, of Boston; *Maxine's Big Moment*, by William Messner, ACL, of Teaneck, N. J., and *No Credit*, by Leonard W. Tregillus, ACL, of Berkeley, Calif.

William C. Goeben, ACL, president of the Hartford club, presided at the gathering, with James W. Moore, ACL, editor of MOVIE MAKERS, representing the Amateur Cinema League and speaking briefly on the films shown.

Metro visits Palmer Park One of the highlights of the fall season for members of the Metro Movie Club of Chicago was a visit with the Movie and Slide Club of Palmer Park. Metro filmers presented their hosts with a varied and entertaining program, including the club production, *Yes, Lucy, Reversing Mitty*, by Stan Yasbec, and *New York World's Fair*, by Morris Baker, ACL.

Brooklyn Gala Night The first exclusively 8mm. Gala Night planned by the Brooklyn Amateur Cine Club, ACL, is scheduled for January 28. The screening will be at 8:30 p.m. in the Neighborhood Club, at 104 Clark Street, downtown Brooklyn. Already booked for the occasion are *Magic Stairway*, by Harlan Webber, ACL, of Schenectady, N. Y.; *Bring Back Tomorrow*, by Andy Potter, of Los Angeles; *Good Earth*, by club member Sylvia Seckendorf, which won first prize in the 1947 contest; *The Viewpoint*, by Joseph Carbonaro. All are in color.

Russell Rathbone, 116 John Street, New York City, is in charge of tickets, which are priced at 50¢ each.

Leo J. Heffernan, FACL

NEW TURNTABLES, built by Joseph J. Horley, FACL, center, for the Metropolitan Motion Picture Club, ACL, are the gift of Harry Groedel, left. Looking on (l. to r.) are John Hefele, ACL, advisory sound engineer; Frank E. Gunnell, FACL, club president, and Ernest M. Miller, ACL.

New club in Hawaii Under the name of the Wahiawa Amateur Cinema Club, filmers of Oahu, Hawaii, have banded together for the purpose of promoting amateur movie making in the islands. At their first meeting in the fall the following officers were elected: Kenneth Y. Akimoto, ACL, president; Dr. Kanemaru, vicepresident; James Tobita, secretary, and Dr. George Ohara, treasurer.

The Wahiawa Community Association Building was chosen as the club's permanent headquarters.

Australian competition The International Gold Cup competition for 1948, sponsored by the Australian Amateur Cine Society, ACL, was won by Jack Stevens of Melbourne. The cup went to Mr. Stevens for a simple domestic film, *The Four Day Break*, 500 feet of 16mm. color. The film also won a trophy in the Five Best contest of the Victorian Amateur Cine Society, ACL, earlier in the fall.

New York, 125 feet 8mm., color, with sound, by C. A. Robson, of Sydney, placed second. Mr. Robson also captured fourth place with *Niagara Falls*, 100 feet of 8mm. color with sound accompaniment. A 16mm. color film, *Jungle Dwellers*, by N. Chaffer, of Sydney, placed third.

Dayton hosts Gray More than 500 members and guests of the Dayton Amateur Movie Makers Club, ACL, gathered recently in the city's Art Institute for a one-man show of award winning films by Ralph E. Gray, FACL. One hundred persons were present at the pre-program dinner, at which Mr. Gray was made an honorary member of the Dayton club.

Seen on the program were *Paricutin*, Mr. Gray's record of the famed Mexican volcano, and *Mexico At Work and At Play*, recent Honorable Mention winner in the Ten Best selections for 1948.

Howard J. Smith, ACL, was general chairman of the club's well planned arrangements, assisted by John H. O'Harra, ACL, and Elizabeth Hamburger, ACL. M. H. Bolender, club president, presided at the dinner and screening.

Rockford screening Recent presentations of the Rockford (Ill.) Movie Makers, ACL, embraced films to suit everybody's tastes. Eastern Air Lines provided two which headlined the program: *Wings to Cuba* and *Flying Fisherman*. These were followed by *Realm of the Wind*, produced by the U. S. Department of Agriculture, a pictorial review of our national forests.

On Past Presidents Night the club was shown *Macbeth* (the new Orson Welles epic?), which was received with mixed plaudits and jibes.

Philadelphia program

The Philadelphia Cinema Club was treated recently to a showing of films arranged by members. The screening was opened with *Nassau* and *Curacao*, two travel films with wire recording by Irwin Boeshore, ACL. *Vacation Reflections of Mountain and Seashore*, by club president Alfred Nichols, ACL, completed the evening's entertainment.

Washington season

The current 1948-49 season of the Washington (D.C.) Society of Amateur Cinematographers promises to be the most fruitful in its history. With 150 members, monthly attendance of members and guests has averaged 175. The WSAC *News Bulletin* was launched in the fall as the club's first publication. Considerable impetus was given this year's contest, entries for which are screened at the monthly meetings, by the donation by local dealers of $157 in equipment prizes, to be awarded in addition to the trophy cups, ribbons and silver medals.

Recent elections returned W. C. Kuhl, ACL, as president for the year, A. B. Thaw and R. Bruce Warden, ACL, as vicepresidents, with J. D. Sutherland, ACL, as secretary and T. H. Sarchin, ACL, as treasurer.

Visitors to the capital are extended a cordial invitation to attend a club session. They should get in touch with Mr. Sutherland at 1315 Rittenhouse Street, N. W.

Chicago western night

The pre-holiday meetings of the Chicago Cinema Club were enlivened by the showing of travel and vacation films by members, which covered a large area far west of the Mississippi. Averil and William Ludtke showed *Where The West Begins* and *Winter Radiance*, both 16mm. Kodachrome pictures of Estes, Bryce, Zion and Grand Canyon National Parks. *The Pacific Northwest* was offered by W. P. Ward, which took in Banff, Lake Louise and Grand Coulee Dam. *Roaming in Wyoming*, an 8mm. Kodachrome film by Albert F. Rus, rounded out the program.

East London contest

Winners have been announced for the film competition conducted by the East London Cine Club, in South Africa. First and second prizes were awarded respectively to E. B. Hughes for his 16mm. *Father's Dream*, and to F. H. Cowie for *East London Centenary*, an 8mm. production.

Club president E. E. J. Thorvaldsen, ACL, announced plans for a contest to decide the year's best film.

Oklahoma City elects

Officers for the current club year were chosen at a pre-holiday meeting of the Movie Makers Club of Oklahoma City (Okla.). R. C. Hardcastle is the new president, while John Varnell became vicepresident, and Mrs. Hugh Turney the secretary-treasurer.

An innovation of the new season is the club's review committee, which screens all members' films to be shown and at the meeting aids the discussion with constructive suggestions.

Oklahoma City University — West Michigan Football Game, newsreel coverage in 16mm. Kodachrome by Earl Hearn, was shown, as well as *Oklahoma City In Review*, two reels of 8mm. Kodachrome by W. J. Crowe.

Long Beach ballots

The Long Beach (Calif.) Cinema Club chose its new officers at a late fall session. Howard Derr was elected president, with Joseph Stoklasa and Frank Kallenberg as vicepresidents. Kyle Holmes and Al Larrabee, ACL, fill positions of secretary and treasurer, respectively.

Durban Cup honors

J. J. McKenzie was awarded the Selwyn Jacobs Cup in the annual competition of the Durban Amateur Cine Club, in South Africa. The winning film was *Caravan Holiday*. A special merit medal went to the second prize winner, Dr. V. Wager, for his 8mm. *Barrier Reef*. Dr. Wager also took third place with his *Tongaland*.

Kansas City 16mm. honors

The William Rockhill Nelson Art Gallery was the scene recently of the finals in the 1948 16mm. annual contest sponsored by the Kansas City Amateur Movie Makers, ACL. Leonard Carr carried off top honors for *My Home Coming*, with William Goodson, ACL, runner-up for *Make Believe*. In third place were Clarence Simpson, ACL, with *Ice-Capades*, and William Hoehn with *Missouri Trails*.

Parkchester winner

The recently concluded 8mm. contest of the Parkchester Cine Club, ACL, finals of which were judged by the consulting staff of the ACL, resulted in Marty Weledniger taking top honors for his interesting *Headlines—1945*.

U. S. Pat. No. 2260368

GOERZ AMERICAN
APOGOR
F:2.3

the movie lens with microscopic definition successful cameramen have been waiting for—

A new six element high quality lens for the 16 and 35 mm film camera. Corrected for all aberration at full opening, giving highest definition in black-&-white and color. Made by skilled technicians with many years of optical training.

Fitted to precision focusing mount which moves the lens smoothly without rotating elements or shifting image.

This lens comes in C mount for 16 mm cameras. Fitting to other cameras upon special order.

Sizes available now: 35 and 50 mm uncoated and 75 mm coated.

Write for prices, giving your dealer's name.

The C. P. GOERZ AMERICAN
OPTICAL COMPANY
OFFICE AND FACTORY
317 EAST 34 ST., NEW YORK 16, N. Y.
MM-1

ENO
THE OLDEST NAME IN 16MM EDITING
THE RALPH R. ENO CORP.
626 W. 165 ST. • NEW YORK
Send your film for free criticism or estimate.

KODACHROME DUPLICATES
8MM. and 16MM. FINEST QUALITY 11c PER FOOT
Mail Orders Accepted
Hollywood 16mm. Industries, Inc.
6060 HOLLYWOOD BLVD. AT GOWER
HOLLYWOOD 28, CALIF.

Bass calls all faithful camera fans!

You'll heed the call if you realize we have the very finest in new and used equipment . . . at bargain prices.

Charles Bass
President

Quality since 1910
Bass Camera Co.
179 W. MADISON ST.
CHICAGO 2, ILL.

New! Colorful!
Easy-to-Use
VARIETY
TITLES
Give your movie and slide titles the glamorous Hollywood Touch with VARIETY TITLES. No Pins! No Glue! Just press letters onto background. Infinite variety of effects. Kit, 444 characters 6 colored backgrounds $6.45 Sample Kit $1.50 (100 characters.) Send check or money order. No C.O.D.'s. *Write Dept. M*
PROSPECT PRODUCTS
9 Crary Ave., Mount Vernon, N.Y.
Free folder—"*You Have A Talent For Titles*"

VIEWS of HAVANA, CUBA
in Beautiful 35mm Kodachrome
We have a collection of over 70 different subjects at
50c each
Send for free list
KODAK CUBANA LTD.
Apartado 1349 Havana, Cuba

Print Your Own Film Titles
EXCELSIOR
Photo titles, stationery, greeting cards, bookplates, advertising. Easy rules. Raised printing like engraving, too. **Print for others, big profits.** Send dime for press samples, Supply Book, all details and special advice on your needs. No obligation.
Kelsey Inc. F-48 Meriden, Conn.

1948 BINDERS
MOVIE MAKERS offers an attractive, black fabrikoid, gold lettered binder for your copies of this magazine. A metal device enables you to insert and remove the magazines easily. **Price $2.25**
Send your order accompanied by remittance to
MOVIE MAKERS 420 Lexington Avenue New York 17, N. Y.

Hollywood 16mm. Color
KODACHROME DUPLICATES
16mm., 8mm. 11c per foot
Mail Orders Accepted. Discount to Dealers.
974 Edgecliff Drive Hollywood 26, California

it takes only
pennies
to protect your prints — dollars to replace them. Insist on the one and only, the reliable and proven
PEERLESS FILM TREATMENT
PEERLESS FILM PROCESSING CORPORATION
165 WEST 46th STREET, NEW YORK 19, N. Y.

Filming the ocean floor

[Continued from page 16]

Your standard lens will be nearly as satisfactory, but long focus objectives are not easy to work with; their depth of field is too shallow, and follow-shots with them on fast swimming specimens are difficult in the extreme.

Follow-shots (or panning on moving objects) is not too good a practice, in any case. By holding your camera at right angles to the porthole glass there will be no distortion whatsoever from this surface. The further you turn your camera from the right angle, however, the more distortion becomes apparent.

TOP-DECK SCENES

In addition to the slow motion of the undersea world, there is fast action aplenty at Marine Studios. During the three feeding shows each day, 400 pound porpoises leap with amazing agility from eight to twelve feet out of the water to accept their food from the hand of a feeding attendant. Possibly the most photographed man in the world, he stands on a platform suspended out over the water of the circular tank.

To begin these shows, the attendant lowers a silver bell below the blue-green surface of the water. This is actually the porpoises' dinner bell, calling them audibly to their meal of fresh mullet and blue runner. As the fish gather, the attendant holds up their food and, with one mighty sweep of their flukelike tails, the porpoises hurtle high out of the water, grab the fish and go crashing back down to get set for their next jump. The friendly, built-in grin of these mammals breaks into a wide-open laugh as they cavort through this feeding ritual.

If you wish, you may have one of your companions act as guest feeder, to bring these adventuresome Florida movies still closer to home. In any case, you will wish to shoot this dynamic drama at both normal camera speed and in slow motion. In full sunlight, your color exposure will be *f*/8 at 16 frames a second, *f*/5.6 at 32 fps. and *f*/4 at the full 64 fps. slow motion.

PHOTO TANK AND FILM SUPPLIES

Immediately adjacent to the oceanarium and overlooking the blue Atlantic Ocean is the photo tank. Its exceptional natural lighting and wonderful stock of the most colorful tropical reef fishes make it a favorite with color fans.

From it, a delightful coquina pathway winds around the grounds of Marineland. Nearby, you will find Marineland's gift shop, where films to fit your every need can be found on the well-stocked shelves. Other accommodations for the visitor include a tropical-fruits shop, a beachside restaurant or a simpler coffee shop, and Marine Village Court.

But, above all, we believe that Marine Studios beckons to the ambitious amateur movie maker. Where else can you go filming on the ocean floor?

(MOVIE MAKERS believes that its readers will be interested in a series of six 16mm. films—sound and silent, color and monochrome—offered by Marine Studios on free loan for group screenings. Also available, on a sale basis, is a selection of short silent subjects, in either 8mm. or 16mm. color. For further information, address Public Relations Department, Marine Studios, Marineland, Florida.—*The Editors.*)

Aids for the ailing movie club

[Continued from page 23]

detail work done by committee members. With the work spread out in this way, it is not now disastrous if some one must leave hurriedly on a business trip. There are others who know what must be done and can keep things going. These emergencies are bound to arise in any movie club, for members naturally give precedence to their families and jobs.

CHECKING PERFORMANCE

We have all seen cases of a great deal of preparation for bang up action which then doesn't happen at the appointed time. Some one has slipped, and the speaker of the evening thought it was next Wednesday night. That fourth function, seeing that it gets done on time, has been ignored. What about the vicepresident for this assignment? It is important work, worthy of that office.

USING OUTSIDE HELP

Don't overlook outside help in finding solutions to local problems. Groups holding membership in the Amateur Cinema League have all of the League's twenty years of experience at their disposal. The ACL Club Film Library is a ready source of outstanding program material; and today many of the leading photographic manufacturers are offering one or more program aids. This ability to call on seasoned experience is a vital link in the strength of any organization.

BENEFITS OF ORGANIZATION

What is accomplished when the whole organization works? First, no one has too much to do. Thus, a greater

number of more competent people are willing to hold office. No one will question that this is the cornerstone of a successful organization. The nominating committee will no longer have to set bear traps to snare candidates for club offices.

More people are available to run for office because more have had experience in managing club affairs. When nomination time comes around, the field is not limited to a few reluctant old standbys who are the only ones who have been seen and heard. It is surprising how much ability some modest person may have kept hidden just because he has lacked a chance to demonstrate ability on a small job.

The individual gains a lot as well. The club becomes alive and interesting to each one who has a share in its activities. Who could learn more about some phase of motion picture activity than a member of the program committee helping to present it at a meeting? This is what people join movie clubs for. Contests become more interesting. And, having learned about good motion picture practice, the members are better equipped to judge by popular vote.

NEW MEMBERS IMPORTANT

New interest and new talents are required to support and man an active organization. The folks who have been working for a year or two like to sit back and just watch once in a while too. Members move away or drop out for one reason or another. Their places must be filled if a club is to remain strong and active. So maintain an active membership program. Get people really interested in making movies. The more members you have of the right type, the more can be accomplished. So, don't keep the club too small.

If you live in a small community, with only a dozen or so movie makers, you can still have a good time. Again, the big secret is how you organize the group. One such club with twelve members met once a month. Each member was host once a year. The group had no overworked officers because there were no officers. If something had to be done, some one volunteered and it was worked out on the spot. That club will last forever because there is little to go wrong with it.

So, for a successful club, spread the work out. Have every one take an active part in some phase of club work. Have a control system to see that each thing is done on time. See that members get good, down-to-earth demonstrations in making movies. Take full advantage of the help the ACL and others can give. Be sure that new executive talents are constantly being developed. Last but not least, maintain an active membership program, so that there will be new talent and interest available at all times.

Welcome to Greater Miami

[Continued from page 15]

race track, famous for its beautiful grounds and pink flamingos, follows for forty days beginning January 17; Gulfstream Park closes the season with racing from March 4 through April 19, so you can catch and preserve on film all the action and thrills of the "Sport of Kings" in Miami this winter. Dog racing, too, while at night, is a thrilling sport within camera reach if you will use one of the fast black and white films. The Lipton Cup sailing race on February 12, the Miami-Nassau sailing race on February 15, send the cameraman's enthusiasm literally sailing. Important water sports events, including sailing, motorboating, diving and swimming exhibitions, will await you from January through April.

MIAMI PROPER

The Magic City, as it is called, has become one of the important aerial gateways from the Latin Americas, and the great new International Airport, with a landing or a takeoff every two minutes, will be a spot worth visiting.

Crandon Park, still being enlarged and improved, was opened last year. It boasts a beautiful beach, many rides and amusements. It is reached by the new Rickenbacker Causeway. The Monkey Jungle (where the people are in the cages and the monkeys run free) is twenty-two miles south of Miami on U. S. Highway No. 1; but it is worth the trip, for you travel through Persian lime and avocado groves.

SEMINOLE VILLAGE

Musa Isle Indian Village at 1700 N. W. 27th Avenue is populated with Seminole Indians who go about their daily chores just as they did in the late '80's in the mysterious Everglades. A young Seminole wrestles an alligator throughout the day, and your pictures of this will be prized for years to come. The Seminole secret of hypnotizing the huge reptile by stroking its belly is clearly demonstrated. North Miami's Zoological Gardens and Captain R. Proske's world famous tiger farm and training center are at N. E. 2nd Avenue and N. E. 132nd Street.

The beautiful homes—some elaborate, some modest—are painted every color of the rainbow from faint pastels to vivid greens and reds. All are lavishly landscaped, for the rarest tropical plants are grown easily in one's front yard. Orchids carelessly stuck in the crotch of a tree flourish here. Every type of architecture from old world Mediterranean to the sleek chrome and steel modern house is found at Miami.

The business district will amaze you with its new and beautiful office and

16MM FANS Second release from the personal collection of
Lt. Comdr. CLIFFORD J. LISHMAN, U. S. N. (Ret.)

Breath-taking Color captured for your Film Library!

ZION • BRYCE and North Rim of GRAND CANYON

The painstaking perfection of this gorgeous kodachrome brings to your film library the infinite details and panoramas of natural beouty from Utah and Arizona wonderlands. These are silent films, supplemented by narration, expertly timed for reading during projection.

● Shipped postpaid, with reel and can.
Send check or M.O. No C.O.D. please.
(Add 2½% Sales Tax in California.)

FREE

ORDER HERE • Narration included

Please send me, postpaid - films checked here

ZION CANYON	100'	$17.65	☐
BRYCE CANYON	100'	17.65	☐
GRAND CANYON	100'	17.65	☐
COMPLETE EDITION	400' approx.	65.50	☐

Name_______________ 35
Address_______________
City_______________ Zone_____ State_____

Mail to Lt. Comdr. CLIFFORD J. LISHMAN, U. S. N. (Ret.), P. O. Box 132, La Jolla, California

STOP APOLOGIZING FOR YOUR MOVIE TITLES

Write today for a FREE A-to-Z Sample Title Test Kit. Make titles that are different . . . better and tailored to your taste. Try our method . . . FREE.
COMPLETE COLOR OR B.&W. OUTFIT $6.50

A-to-Z MOVIE ACCESSORIES
175 Fifth Avenue Dept. M New York 10, N. Y.

8-16mm Silent, Sound, Sales, Rental, Exchanges

MOVIES

Two 3c stamps for giant catalogue. State Size

Reed & Reed Distributors, Inc.
7508 Third Ave. Brooklyn 9, N. Y.

CLEARANCE SALE

16 MM SOUND FILMS

Want a real buy in films? Take advantage of the I. C. S. 1949 CLEARANCE SALE of 16 mm sound films—features, comedies, educationals, cartoons, novelties, etc. Send for list "A" today stating machine you own (make and model). A penny postal card does it.

INSTITUTIONAL CINEMA SERVICE, Inc.
1560 Broadway New York 19, N. Y.

DIRECT 16MM SOUND
with MAURER RECORDING SYSTEM

For the Producer of 16 mm business, educational and religious films

- EDGE NUMBERED WORK PRINTS
- SOUND RECORDING
- DUPLICATE NEGATIVES
- SYNCHRONIZED STUDIO PHOTOGRAPHY
- RELEASE PRINTS—COLOR and B & W

GEO. W. COLBURN LABORATORY, Inc.
164 N. Wacker Dr., Dept. M, Chicago 6, Ill.

GOOD RESOLUTIONS

ELSEWHERE in this issue (in an article entitled *That Christmas Camera!*) there is a discussion addressed to the beginning filmer—specifically, to that lucky man who has just received a movie camera for Christmas.

The article is, in a sense, a resume of good resolutions, presumably a widely distributed product at this season of the year. The new filmer, for example, is asked to adhere to the following picture making practices: (1) to take his time; (2) to read—*and believe in*—his camera instruction manual; (3) to practice the simple procedures of camera handling and operation; (4) to keep, for a time at least, written records of each picture setup for study and correction; (5) to master thoroughly one item of equipment before he goes on to another, perhaps more advanced; (6) to realize that expense does not necessarily make excellence, and to admit, candidly, that the man behind the camera counts as well; (7) to meet, if possible, with other movie makers, to see their work and to compare it honestly with his own, until, almost without knowing it, he begins to develop sound standards of cinematic judgment.

These are, we believe, reasonable and good resolutions for the new filmer at the dawn of his New Year with his new hobby. They are not, however, the only resolutions which might be made at this season. Nor are new filmers the only amateurs who might, with pictorial profit to all hands, say *"I resolve . . ."*

For the old filmer as well, perhaps a stocktaking of his cinematic conscience may be rewarding. Of him we might ask the following resolutions: (1) I will abandon random filming and will make no more pictures without a plan; (2) I will edit all of my footage immediately, trying to do it creatively as well as mechanically; (3) I will, in this editing, seek to cut for pace, retaining no longer dramatically excess footage simply because it is technically competent; (4) I will avoid the obvious and seek out the imaginative in my title writing, and I will screen no film publicly until it is titled; (5) I will, above all else, be on guard against freezing my movie methods into a single pattern. I will be eager for new approaches and alert to the accomplishments of others, so that, to the ultimate of my ability, my films shall be a true and vital expression of my own spirit.

THE AMATEUR CINEMA LEAGUE, INC.
Founded in 1926 by Hiram Percy Maxim

DIRECTORS
John V. Hansen, *President*
C. R. Dooley, *Vice President*
Ethelbert Warfield, *Treasurer*
Roy W. Winton, *Managing Director*
Mrs. L. S. Galvin
H. Earl Hoover
Harold E. B. Speight
Philip N. Thevenet
Stephen F. Voorhees

The Amateur Cinema League, Inc., sole owner and publisher of MOVIE MAKERS, is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Five dollars a year.

AMATEUR CINEMA LEAGUE, INC., 420 LEXINGTON AVE., NEW YORK 17, N. Y., U. S. A.

---

retail buildings. Absence of smoke, fog or dust accounts for the clean appearance of streets and buildings.

MIAMI BEACH

Travel east over any of the three causeways from Miami to reach Miami Beach. Although a separate city with its own municipal government, it is also a part of Greater Miami. Miles of fabulous resort hotels with the most luxurious appointments, private beaches, swimming pools and every convenience for the snow-weary visitor will tempt your color-loaded camera. Ocean front estates stagger the imagination with their lavish appointments—and each with the Atlantic Ocean right at its front door. Other estates located on the Bay Islands can best be seen from the little sightseeing boats, since their front yards overlook the water. Guides are always willing to assist the movie maker with suggestions and special maneuvering of the boat to make unusual shots possible. Lincoln Road on Miami Beach is the Fifth Avenue of the resort South and a favorite of the visiting photographer. Here lines of smart shops display the same fashions as one finds in the stores of the same name in New York or Chicago.

CORAL GABLES

The Gables is an example of a planned city and joins Miami on the southwest. It was developed as a unit in 1926, and its beautiful streets, homes, commercial buildings and parks all seem to belong in this setting. Even the colors of awnings at one time were regulated by the city to guard against a discordant note in the city plan.

Venetian Pool is world famous and a favorite of movie makers. In keeping with the planning program, it, too, keeps the natural beauty of the coral rock from which it was carved.

The University of Miami campus is in Coral Gables and is one of the most unique in the world; for it, too, was carefully planned as a unit. Its functional design features classrooms with walls of glass, a student union building built over a lagoon, the waters of which are a bright cobalt blue. Decorators have taken a tip from the riotous color of the surrounding landscape, and you will just have to let your film budget be your guide when you get your first glimpse of it.

The opportunities for the camera-carrying visitor in Miami are limited only by the imagination and the physical endurance of the movie maker. Whether you shoot action or scenery, whether you go adventuring among the romantic islands of Biscayne Bay or just relax on a lazy sun-drenched beach, you'll find a warm, warm welcome to Miami this year.

THE MOVIE CLUBS

On the second Monday of each month, the Miami Movie Makers will welcome you to their meetings. The location of our meeting place varies, so call the Miami Chamber of Commerce and they will direct you. We hope to see you there—and to help you further with your Miami filming.

"The only 16mm. projector with 'Fidelity Control'?"
"Right...and that means top tonal reproduction with any type of 16mm. sound film."

Sound Kodascope Projector is supplied in two models—FS-10-N (pictured above) and FB-40 (below). The FS-10-N, with an amplifier output of 10 watts, is for use in homes, clubrooms, small-sized auditoriums. The 40-watt output of the FB-40, readily reined in for these uses, is especially suitable for showings before audiences of thousands.

The features detailed below—integral with both models—are those that help to make the Sound Kodascope Projector top choice of those who demand the finest in sound projection for showings before small groups or large.

Fidelity Control—A flick of your finger focuses the scanning beam, "picks out" the sound track with hairbreadth accuracy, whatever its position or whatever the type of 16mm. sound film used—original, "dupe," or reduction from 35mm. Operated at high- or low-volume levels . . . straight sound projection, or mixed with music or commentary . . . the tonal output is always crisp, always distinct.

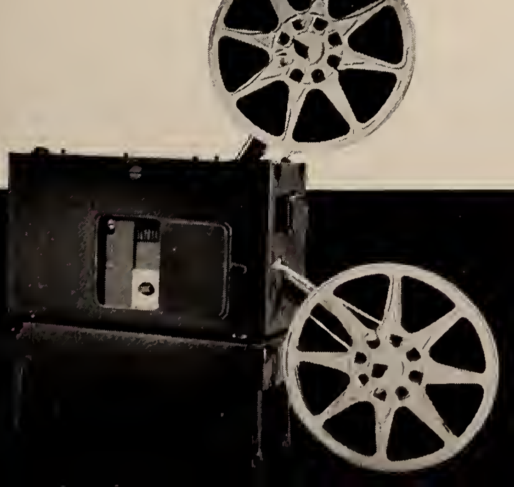
Superb optical system—A precision-made *f*/1.6 *Lumenized* lens teams with a powerful 750-watt lamp to provide sharp and brilliant images under average projection conditions. And a choice of several fast accessory lenses, ranging from 1 inch to 4 inches, makes possible a wide variety of screen sizes and projection "throws."

Easy showings—Everything but film and the screen is "suitcase-handy." Controls are centrally located . . . easy to operate. Wide-opening film gate and positive latches simplify threading. 2000-foot reel capacity makes possible sound showings almost an hour long without a reel change . . . silent showings even longer.

See them demonstrated—at your Kodak dealer's. Prices: FS-10-N Projector, with single speaker, $500; with twin speakers, $565. FB-40 Projector, with twin speakers, $855 . . . Eastman Kodak Company, Rochester 4, N. Y.

Prices subject to change without notice.

Sound Kodascope Projectors FS-10-N / FB-40



"KODAK" IS A TRADE-MARK

SOUND KODASCOPE FB-40 PROJECTOR The amplifier delivers 40 watts of undistorted output . . . twin 12-inch speakers are provided to handle this tremendous power adequately.

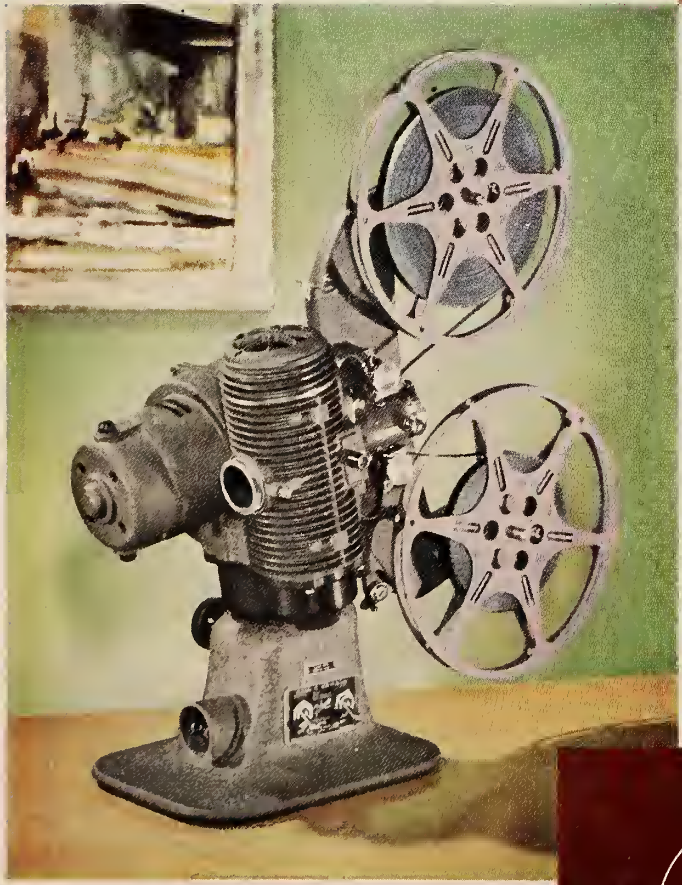
Because, as with all sound projection, reproduction is best when amplifier and speakers are driven at less than full capacity, FB-40's vast potential power—invaluable when the projector is operated before large audiences at high-volume levels—is highly important, too, when the FB-40 is used in smaller auditoriums for smaller groups.

Kodak

Filmos Give
the Hollywood Touch
to Your Personal
Color Movies

You can almost feel the excellence of a Filmo the moment you touch it . . . a masterpiece of craftsmanship which makes sure that *what you see, you get.* Without guess, without chance, when you make and show movies—even color movies—the Filmo way, you know that you command the "Hollywood touch." For the craftsmen who build Filmos have been building equipment for Hollywood's professional movie makers for 42 years!

FILMO
COMPANION
DOUBLE RUN EIGHT
BELL & HOWELL COMPANY



Filmo Companion Camera (above)—new, moderately priced. Takes superb pictures, full color or black-and-white, on low-cost 8mm film. Four operating speeds; fast F2.5 Filmocoted lens. Lightest of all spool-loading 8's, and easiest to load. Only $77 (plus Federal tax).

Filmo Master Projector takes the Hollywood touch to your living room, giving better screen illumination than *any other* popular make of 8mm projector, regardless of lamp power! Has silent, all-gear drive, too.

There's a complete line of 8mm and 16mm Filmo Cameras and Projectors, and every one is *guaranteed* for life!* See them now at better photo shops, or write Bell & Howell Company, 7143 McCormick Road, Chicago 45.

**Defects in workmanship or material, during life of product, will be remedied free (except transportation).*

PRECISION-MADE FILMOS
by
Bell & Howell

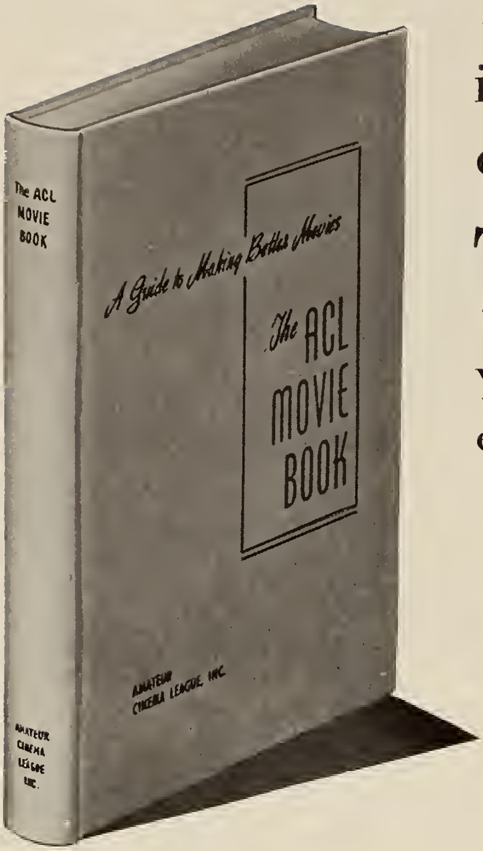
MOVIE MAKERS

FEB.
1949
25c

THE MAGAZINE FOR 8 mm. & 16 mm. FILMERS

LIGHTING OVERHEAD • SINGLE FRAME FILMING • WELCOME TO NATCHEZ

PER.



The publishers of MOVIE MAKERS invite you to join the largest movie club in the world.

THE AMATEUR CINEMA LEAGUE

You can double your understanding and enjoyment of making motion pictures by

owning the ACL MOVIE BOOK, the finest guidebook to movie making	receiving MOVIE MAKERS each month throughout the year	taking advantage of all the services listed below

and you can do it **all**—for only $5!

The ACL MOVIE BOOK contains 311 pages of simply written information—understandable for the beginner, yet interesting for the advanced filmer. Over 100 illustrations. Full index.

HERE are the services that the ACL puts at your disposal, to use as much and as often as you wish:

TECHNICAL CONSULTING SERVICE . . . Want to know what lens to use? About exposures? About lighting? Where to get equipment? ACL members just write (or drop in on) our consulting department—and get a prompt, detailed answer.

CONTINUITY and FILM PLANNING SERVICE . . . Planning to make a movie of your vacation? Of your family? Of your hobby? Or do you want to film a story with a plot? The ACL's consulting department will work up film treatments (outlines) for you, full of specific ideas on planning, shooting and editing footage. Special forms are available to help you present your needs to the consulting department.

CLUB SERVICE . . . Want to start a club? Or are you a member of a club that wants constructive ideas on how to build and hold the interest of its members? The ACL club department will give you helpful tips based on experience with clubs around the world for 23 years.

FILM REVIEW SERVICE . . . You've shot your film and now you want to know how it stacks up? Are there sequences in it that you're not quite sure about? Any 8mm. or 16mm. film may be sent to the ACL at any time for complete screening, detailed criticism and overall review.

BOOKLETS and SERVICE SHEETS . . . Booklets on various phases of movie making, and service sheets on specific problems that you may come up against, are published at intervals by the ACL. They are yours for the asking. Current booklets are:

- THE ACL DATA BOOK
- TITLING TECHNIQUE
- FEATURING THE FAMILY
- BUILDING A DUAL TURNTABLE

All these services
plus the ACL MOVIE BOOK
plus MOVIE MAKERS each month
For only $5 a year!

Fill out the coupon today—and start doubling your movie making enjoyment!

Note: *If you are already a subscriber to* MOVIE MAKERS, *and wish to become a member of ACL, send us your $5 remittance, and the unexpired portion of your present subscription will be applied to extend the period of your membership.*

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

I wish to become a member of the ACL, receiving the ACL MOVIE BOOK, MOVIE MAKERS monthly, and all the League services for one year. I enclose remittance for $5. made payable to Amateur Cinema League, Inc.

Check here, if you are already a subscriber to MOVIE MAKERS ( )

Name________________________________

Street________________________________

City__________________Zone______State______

FEB -3 1949
©ClB 175992

NOW! A CASTLE FILMS "FIRST"

8 mm
16 mm

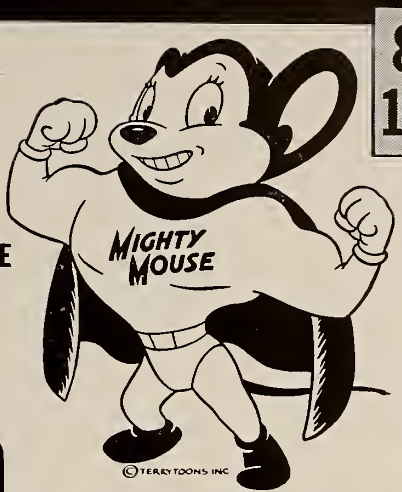
NEW LAUGH TREATS FOR ALL PROJECTOR OWNERS!

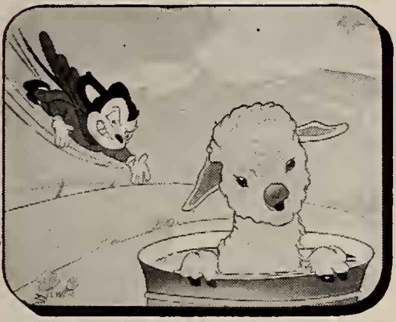
MIGHTY MOUSE

TERRY-TOONS REG. U.S. PAT. OF.

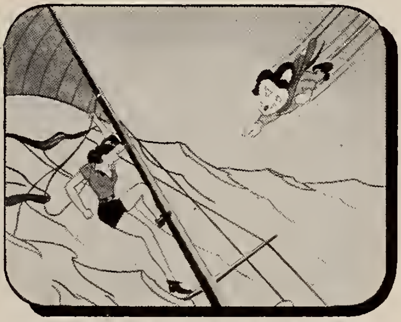
OWN AND SHOW THESE FAMOUS CARTOONS ON YOUR OWN HOME MOVIE SCREEN, WITH TERRYTOON'S MOST POPULAR CHARACTER

Exciting fun for young and old in these amazing adventures packed with LAUGHS, ACTION, THRILLS!

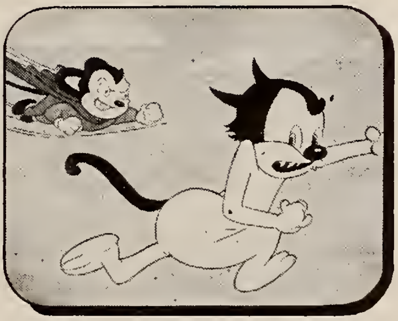




"WOLF, WOLF"—The wolves are plotting to get the lambs' chops. Hot music lures the lambs to the wolfish den. Everything seems lost... but wait ...with a bolt of lightning, it's Mighty Mouse to the rescue in a wacky riot of a finish!



"WRECK OF THE HESPERUS"—A roaring hurricane engulfs the Hesperus. Shoals, shipwreck and sharks menace the helpless mouse crew. Only Mighty Mouse can save them. Will he arrive in time? It's a battle royal in a fun-filled finale!



"JEKYLL AND HYDE CAT"—A storm chases the mice into a strange house. It's Dr. Jekyll's old lab. Cat drinks potion and changes into fantastic and funny Mr. Hyde mouser. But Mighty Mouse is a match for him. Beat up and blown up, he's glad to become Dr. Jekyll cat again.

And Here's a terrific treat in laughs and thrills!

"SNOOKUM BEARS ON A RAMPAGE"

The adventures of three little smarties whose antics will make anyone laugh . . . no wonder they got into the movies! The snookums tantalize and tease their cowboy friends until the ranch is in an uproar! Then, melodrama in the dead of night! Bandits! Battling! Snookum bears are heros! Cowboys love them! So will you! Own this great animal comedy!

FREE to all projector owners. Send **TODAY** for Castle Films' new 1949 de luxe catalogue describing a great variety of quality home movies.

CASTLE FILMS
DIVISION OF UNITED WORLD FILMS INC.

445 PARK AVENUE
NEW YORK 22

FIELD BLDG.
CHICAGO 3

RUSS BLDG.
SAN FRANCISCO 4

See your Photo Dealer or send him this handy order form TODAY!

ORDER FORM

Send Castle Films indicated in the size and length checked.	8 mm.		16 mm.		
	50 Feet $\$1^{75}$	Complete $\$5^{50}$	100 Feet $\$2^{75}$	Complete $\$8^{75}$	Sound $\$17^{50}$
Wolf, Wolf					
Wreck of the Hesperus					
Jekyll and Hyde Cat					
Snookum Bears on a Rampage					

Name________________________

M-2

Address________________________

City__________ Zone________ State________

Remittance Enclosed ☐ Send me Castle Films' FREE De Luxe Catalog ☐

Film the whole Party with G·E REFLECTOR PHOTOSPOTS

RSP-2
$1.20
EACH
plus tax

Here's the answer to a movie makers prayer! A punch of light that enables you to keep lamps back out of the way of action, use the camera in close. Approximately 7 times the light of a No. 2 Photoflood in a good reflector.

Narrow beam—20° spread, so it's perfect for backlighting, edge lighting and other special effects. Built-in reflector, 6 hour life. Get a pair of G-E reflector Photospots and ask your dealer for the leaflet on Triangle Lighting.

Remember... for any photographic purpose

G·E LAMPS
GENERAL ELECTRIC

PHOTOFLASH
SM
No 5
No 6
Focal-plane
No. 11

MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

February 1949

The reader writes 46
Late releases — *New 8mm. and 16mm. films* 49
Parties make the picture — *Dorothy M. Peper* 51
Creative faking — *Frank E. Gunnell, FACL* 52
Lighting should be high — *Charles J. Carbonaro, FACL* 54
League loses pioneer leader — *Roy W. Winton dies* 55
Welcome to Natchez — *Major John F. Banks* 56
Single frame controls — *Laurence E. Baty, ACL* 58
Busman's holiday 59
Should Kodachrome be exposed above f/11? — *William H. Krouse, ACL, and Harris B. Tuttle, ACL* 62
Hints from Hollywood 64
The clinic — *Aids for your filming* 65
News of the industry — *Reports on products* 66
Joseph H. McNabb, Bell & Howell President, dies 69
Clubs — *People, plans and programs* 74
Closeups — *The end of an era* 77
Roy W. Winton, ACL — *Editorial* 78

Cover photograph: courtesy The Natchez Pilgrimage

JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

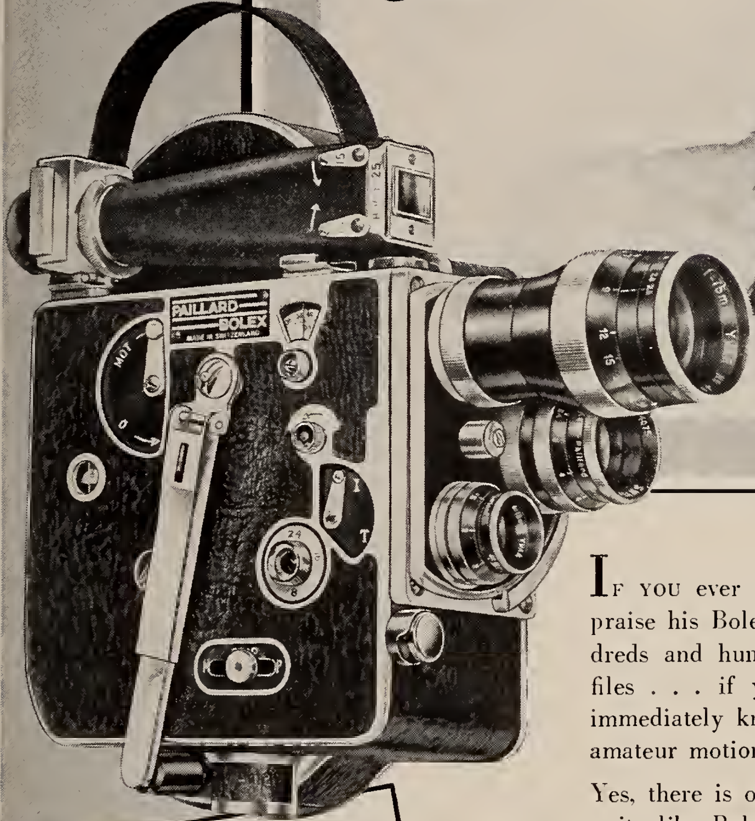
ANNE YOUNG
Production Editor

JAMES YOUNG
Advertising Manager

Vol. 24, No. 2. Published monthly in New York, N. Y., by Amateur Cinema League, Inc. Subscription rates: $3.00 a year, postpaid, in the United States and Possessions and in Argentina, Bolivia, Brazil, Chili, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Spain and Colonies, Uruguay and Venezuela; $3.50 a year, postpaid, in Canada, Labrador and Newfoundland; other countries $4.00 a year, postpaid; to members of Amateur Cinema League, Inc. $2.00 a year, postpaid; single copies 25¢ (in U.S.A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright. 1949, by Amateur Cinema League, Inc. Editorial and Publication Office: 420 Lexington Avenue, New York 17. N. Y., U.S.A. Telephone LExington 2-0270 West Coast Representative: Edmund J. Kerr, 6605 Hollywood Boulevard, Los Angeles 28, Calif. Telephone HEmpstead 3171. Advertising rates on application. Forms close on 10th of preceding month.

CHANGE OF ADDRESS: a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

King in the field...



IF YOU ever spoke to a Bolex owner and heard him praise his Bolex camera . . . if you could see the hundreds and hundreds of unsolicited testimonials in our files . . . if you ever saw Bolex performance, you'd immediately know why Bolex is "king" in the field of amateur motion picture cameras.

Yes, there is only one Bolex, and there is nothing else quite like Bolex. The product of more than 130 years of experience in the finest precision workmanship, Bolex is the "ideal" of critical amateurs everywhere. Both Models H-16 and H-8 offer still picture mechanism, either time or instantaneous; clutch to disengage spring motor for rewinding when making fades, dissolves, superimpositions; automatic threading; parallax-correcting viewfinders; three-lens turret, and many other exclusive refinements. One day you're going to own a Bolex . . . why wait any longer? Write for catalogue.

KERN-PAILLARD SWITAR 1" F/1.4 LENS

Double-coated, producing brilliant movies even if filmed against the light, automatic depth of field scale, locking diaphragm stops, excellent definition . . . even at full aperture. These are only some of the features that make this lens the finest yet produced for 16mm movies.

Bolex

• a PAILLARD product

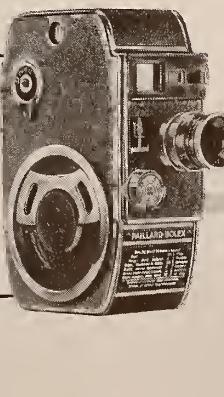
AMERICAN BOLEX COMPANY, INC. • 521 FIFTH AVE., N. Y. 17

Bolex
paillard
THE WORLD'S FINEST

THE BOLEX L-8

is the cream of the small double-eight field. The most beautiful in appearance and the most precise in operation. It may be carried in a sidecoat pocket or a lady's hand bag. This camera is equipped with a constant speed motor and an optical system with which it produces 8mm movies, in color or black-and-white, which rival the results obtained with BOLEX H-8.

The BOLEX L-8, with locking variable speeds, 12, 16, 24 and 32 frames per second, is here.



Add to your home movie fun with these low-priced accessories

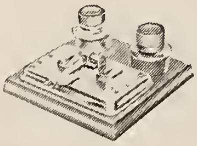
Craig
HOME MOVIE EQUIPMENT

You'll get more pleasure from your movies and *give* more pleasure to your audience if you eliminate poor footage, edit scenes for interesting sequence, and keep your film in good repair. It's easy, economical fun with Craig equipment!

Complete rewind combinations with geared rewinds and splicer are priced as low as $10.50.

Craig Senior Splicer

You can make accurate, permanent splices in a matter of seconds with either of Craig's popular splicers—the Senior Splicer priced at $15.00 or the Junior Splicer for $4.50.

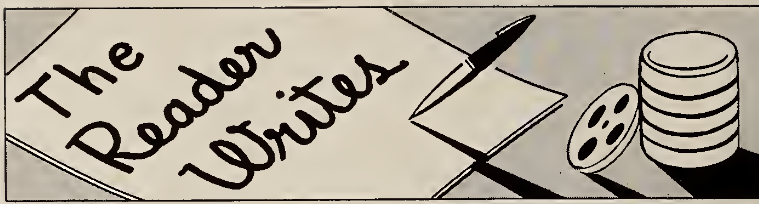


Craig Junior Splicer

CRAIG GEARED REWINDS assure smooth, effortless handling of your film reels, 8 mm or 16 mm. Available in a choice of three models (shown below), Junior, $5.00 pair; Master, $12.00 pair; and Senior, $10.00 pair.

ASK YOUR PHOTO DEALER

Craig MANUFACTURING CO.
1058 So. Olive St., Los Angeles 15, Calif.



This department has been added to Movie Makers because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, Movie Makers, 420 Lexington Ave., New York 17, N. Y.

STICKER OR BUTTON?

Reader Writes Editor: In your column for December, Philip Lalonde, ACL, suggests a pin or button to be worn showing membership in the ACL, as a means of identifying oneself when in strange territory.

It has been my experience that if one produces a camera any dyed-in-the-wool photographer seems strangely attracted to a close inspection of the outfit—even if he has an identical camera. Therefore, since the *camera* seems to be the point of identification, why not have a colorful, eye-attracting sticker or "decal" to be placed on the side of the camera?

Then, when the curious try to see at what stop you are shooting (a universal curiosity!), they will immediately see that one of the fraternity is at work.

Irl Gordon, ACL
Akron, Ohio

Dear Sirs: In re ACL member Lalonde's suggestion of a membership button, how about some sort of "decal" or sticker made of some material more substantial than paper for sticking on our camera cases or gadget bags?

Not only would it identify the owner of the equipment as ACL, but perhaps there might be a space for his name and address as well. I have in mind something similar to the stickers the airlines are using.

R. J. Douaire, ACL
Chicago, Ill.

Dear Movie Makers: I think Mr. Lalonde's idea of a lapel pin is a wonderful suggestion.

C. A. Jennings, ACL
Taylor, Texas

Dear Editors: In the *Reader Writes* column I believe Philip Lalonde of Toronto, Canada, has come up with a very good suggestion for a pin or button. May I suggest that this button or pin if it should win with the approval of the membership be of some lettering which one could read without going right up to a person and embarrassing them by staring at it as if it was one's business to do so.

I have a few lodge buttons I do not wear because you cannot read them at least two feet away, however, I'm very much interested and you people know what to do without me putting my nose into your business as to how these things should be.

Douglas Archer, ACL
Beverly Hills, Calif.

Dear ACL: I like the idea of a membership button as suggested by Philip Lalonde, ACL, in the December issue of Movie Makers. I am also in favor of a colored leader.

Wallace Brockman, ACL
Schenectady, N. Y.

Dear Sirs: I agree with Philip Lalonde, ACL, in regards to membership buttons. My membership card was of great assistance in enabling me to get my camera into Canada this summer.

Paul R. Shattuck, ACL
Milwaukee, Wisc.

Our sincere thanks to these supporters of an ACL membership button or sticker. We shall look into both possibilities.

S.O.S. FROM HOLLAND

Dear Sirs: After five years of oppression by the Germans and still two years later it is hardly possible to get anything for our hobby. Fortunately, for about one year now it is possible to buy Movie Makers from my photo dealer. However, I should like to possess old issues of the magazine which we missed during the war.

It is, however, impossible to send money to the U.S.A., so I cannot order old copies from the editor. Therefore, I appeal to movie amateurs in the U.S.A. and other countries. *Do not throw away your old copies but send them to:*

K. Van Rijsinge
Sinaasappelstraat 155,
The Hague, Holland

ENJOYED BACK NUMBERS

Sirs: I enjoyed looking over my recent order of back numbers. Your current issues, which I buy every month, couldn't be better than they are.

J. Zingrone
Chicago, Ill.

READERS REPLY

Dear Sir: No doubt you will be interested to hear that I have had a number of replies to my letter in the October *Reader Writes* column (suggesting a person-to-person exchange of our *Amateur Cine World* for Movie Makers), all of which I have either replied to or passed on to friends in the

For new thrills in movie making

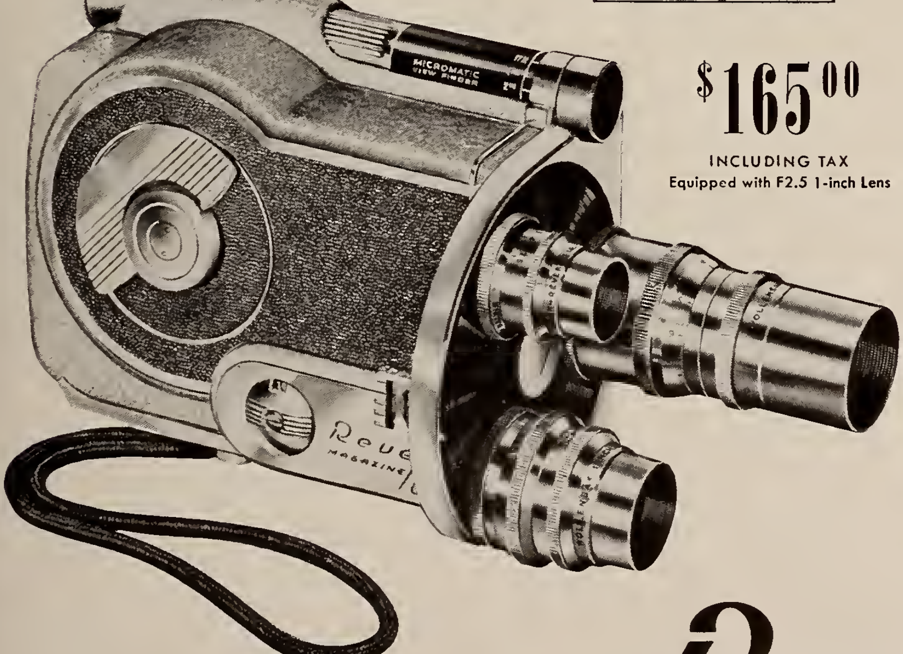
Graduate to the Revere "26"

Here's a 16mm camera that opens exciting new movie making opportunities for you! Its amazing versatility places your home movies in the "expert" class. The Revere "26" 3-lens rotating turret head allows you to switch instantly from regular to wide-angle or telephoto lenses. The micromatic view-finder adjusts easily at the touch of your fingertip, shows the exact field for the lens you use.

Shoot priceless candid movies of children playing at a distance . . . film thrilling sports events with long, medium, and close shots all taken from the same vantage point . . . fill your screen with breath-taking color shots of a flower or bird.

Add to this the wonderful convenience of magazine loading plus scores of other outstanding Revere features. Be sure to see the Revere "26" at your Revere dealer today . . . and get set for the best movies of your life!

Revere Camera Company • Chicago 16



$165.00

INCLUDING TAX
Equipped with F2.5 1-inch Lens

- ★ **Micromatic view-finder** has rotating barrel, calibrated to show correct field for all lenses from a 17mm wide-angle to a 4-inch (100mm) telephoto.
- ★ **3-lens rotating turret head** quickly positions any lens you wish to use.
- ★ **Rapid magazine loading** — just insert film magazine, close camera, and start shooting movies!
- ★ **Built-in exposure guide** gives quick, accurate diaphragm settings for most common light conditions.
- ★ **Single frame exposure** for animating titles, maps and trick shots.
- ★ **Continuous run** operates camera while you get into your own movies.
- ★ **Ratchet winding key** winds like a watch . . . cuts winding time in half when split seconds count.

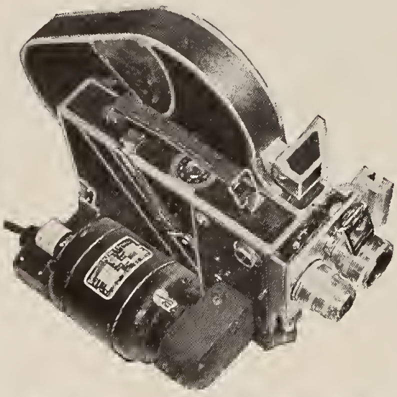
Listen to the REVERE "Jo Stafford Show",
Thursdays, 8:30 P.M. E.S.T., on ABC, Coast to Coast

Revere "26"

16mm MAGAZINE TURRET CAMERA

IN PURSUIT OF HAPPINESS REVERE ADDS TO YOUR PLEASURE

SYNCHRONOUS MOTOR DRIVE
for the
E. K. Cine Special



110 Volt A. C., Single Phase, 60 Cycle

This motor will run in synchronization with either 16mm. or 35mm. sound recorders. It is provided with mounting platform which permits removal of magazine while camera remains mounted on motor.

Drive coupling attaches to single-frame shaft of camera and is mated to spring-steel drive arm of motor gear box. This assures that camera mechanism cannot be damaged if a film jam occurs as the spring steel arm drive will shear. This is easily replaced.

A knurled knob on motor armature permits rotating for threading. "On-Off" switch built into base. Platform base threaded for 1/4" and 3/8" camera tie-down screws. Rubber covered cable with plugs included.

Price $150 . . . Immediate Delivery

FRANK C. ZUCKER
CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

FOR THE MOVIE FAN

DELTA Here are the latest and hottest items hand picked from the thousands offered to us. Our own tests have proven it to be a remarkable value, and of course each is fully guaranteed.

CINELARGER. For making your own still snapshots from either 8mm or 16mm film. Simple and easy to use with standard 620 film. Makes 8 exposures on each roll. Specify either 8mm or 16mm. Immediate delivery...postpaid $17.95

ANIMATED TITLES. More than 500 different titles to choose from in 8mm or 16mm film. Special catalogue available FREE. Write today.

TITLE LETTER SET. For those who make their own titles, here is an economical set of 100 letters in multicolor material with three colored backgrounds which require no adhesive. A regular font type box is supplied.
Immediate delivery..............postpaid $2.50

BOLSEY CINE FADER. For making fades, dissolves and other trick shots with ANY movie camera. More than 64 combinations are possible and the CINE FADER fits any lens.
Immediate delivery..........postpaid $22.50

Extension Tube for Cine Fader available for adding sharply defined edges to the fades.
Postpaid.............................. $4.50

STINEMANN DEVELOPING SYSTEM. For those who do their own movie film processing, here is an opportunity to save more than $100. BRAND NEW sets which handle up to 200 feet of film, in factory sealed cases.
Special. (shpg. wt. 50 lbs.)........... $47.50

ORDER NOW! No C.O.D.'s without 20% deposit.

DELTA PHOTO SUPPLY 690-A 3rd AVENUE NEW YORK 17, N. Y.

Wanstead and Woodford Cine Club. Should any further letters be received, I have a number of people still waiting.

I very much appreciate your cooperation in this matter, and can only wish your magazine the success which it justly deserves.

J. Maddison
Ilford, England

The credit belongs to Movie Makers readers, of whom we are proud and to whom we are grateful.

WE WIN BY A NOSE

Sirs: Let me compliment you on the general overhaul you have given the magazine this past year. It seems to me that you have gotten your nose out of the upper strata of New York and now have it down into the meaty problems of amateur movie photography. You are doing a swell job!

Dr. L. B. Foster, ACL
Salina, Kansas

THE ONLY ONE

Dear Sirs: Please be sure to renew my subscription for another year. I have enjoyed Movie Makers very much during the past year and feel that it is the only one of the many photographic magazines that is of any interest to me as an amateur movie maker.

George Yender, ACL
Chicago, Ill.

SURVEYS A HELP

Dear Sirs: I would like to say how much I like the new treatment of Movie Makers, especially the accurate and exhaustive series of Equipment Surveys.

They are of great help to those of us who, for various reasons beyond our control, have no hope of seeing—let alone buying—new equipment for a long time to come.

V. East, ACL
Claremont, West Australia

COMPETENT JOB

Dear ACL: Here's my membership renewal for 1949. I have thoroughly enjoyed my past membership and subscription to Movie Makers. The League appears to be doing a highly efficient and competent job in serving the substandard movie field, and it is deserving of the highest commendation.

L. S. Cullom, Jr., ACL
Atlanta, Ga.

POLICY HAS CHANGED

Gentlemen: Last year at this time I was about to quit my membership in ACL, but decided to give the year 1948 as the last try for confidence in this organization as well as belief in the worth of the magazine.

Now, since the editorial policy has changed in the latter part of 1947 and carried through 1948 and is devoted to the interests of the 8mm. as well as the 16mm. filmer on equal terms, I'm convinced that this magazine far outshines all its competitors.

Jules J. Albrecht, ACL
Webster Grove, Mo.

Questions AND Answers

Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: *Questions & Answers*, c/o Movie Makers.

LIGHTNING A LA CARTE

Dear Q & A: Our family is having a picnic soon and I am planning to make a film of it. I want the picnic to break up with a rainstorm. I know how to make the rainstorm, but do not know how to make the lightning.

Please tell me just how I can make the lightning.

C. A. Jennings, ACL
Taylor, Texas

Two methods have been used by amateurs in the past, with greater or less effectiveness.

In the first and better method, the camera is stopped during the filming, *at normal exposure*, of the scene in question. The diaphragm is then opened up at least three full stops and the camera button just tapped to give approximate single frame exposure. The resultant and heavy overexposure so lightens the scene overall as to simulate the effect of a lightning flash.

In the second method, single frames of clear film base are spliced into the storm scene periodically.

MAGNETIC SOUND ON 16?

Dear Sirs: I was most interested in your reply to James H. Kilgore, jr., in the November *Reader Writes*, on the possibility that magnetic sound on 8mm. film may be available within the coming year.

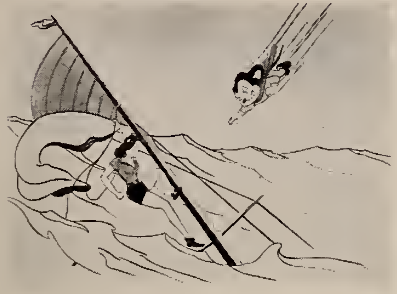
I wonder if you have any information as to whether this same system will be adapted for use on 16mm. films and projectors?

Laurence W. Sanford
Philadelphia, Pa.

Movie Makers has no such information. Our estimate is that the magnetic sound on film system will not be extended to the 16mm. width, since this medium is already well served in the field of synchronized sound by the photronic sound on film track.

LATE RELEASES

Features and short subjects for 8mm. and 16mm. screens



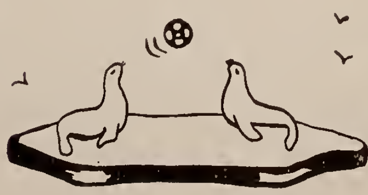
■ *The Wreck of the Hesperus, Wolf, Wolf* and *Jekyll and Hyde Cat*, one reel each, black and white, are available in two 8mm. and three 16mm. editions, including sound on film, from photo dealers and are distributed by Castle Films, a division of United World Films, Inc. Mighty Mouse, the creation of Paul Terry of Terrytoons, makes his first home movie appearance in three new Castle Films cartoons. Mighty is a welcome addition to home movie literature.

■ *The Hairy Ape*, ten reels, black and white, 16mm. sound on film, may be obtained from Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. Eugene O'Neill's bitter sociological drama has been adapted to the screen with much of its original power. William Bendix plays the stoker and Susan Hayward the beautiful society girl, in one of the classic portrayals of the class struggle.

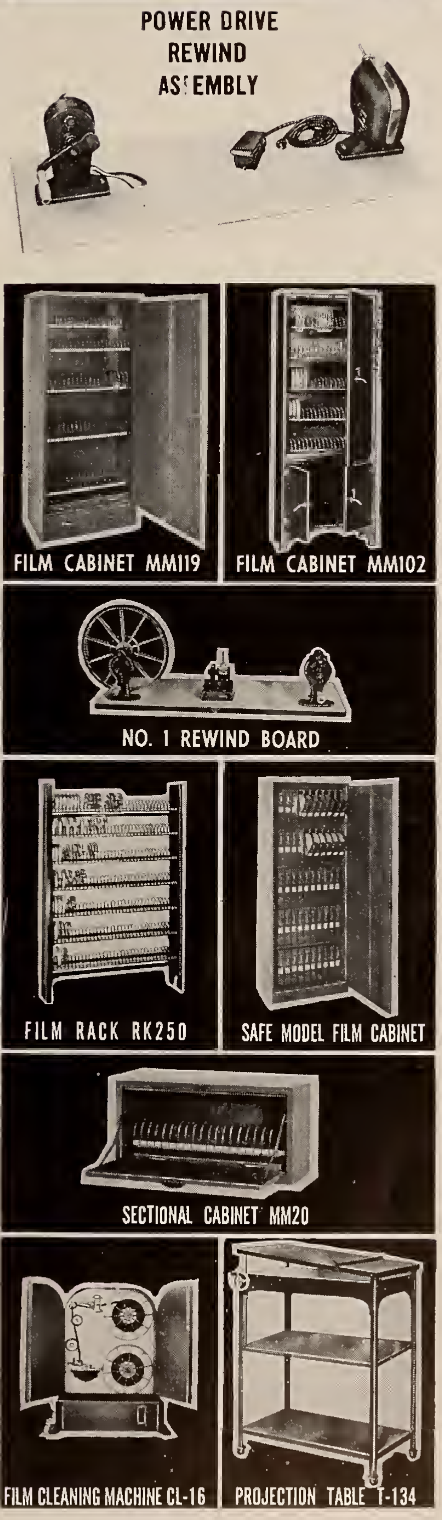
■ *The Telltale Heart*, two reels, black and white, 16mm. sound on film, is released by Post Pictures Corporation, 115 West 45th Street, New York 19, N. Y. This version of Poe's famous story introduces a new trend in 16mm. sources. The film was originally produced for television purposes and has now been routed to the home projector. The trend should prove of special interest to those who wish to preserve the more interesting television dramas.

■ *Stone Flower*, eighty five minutes, color, 16mm. sound on film, may be rented from Brandon Films, Inc., 1600 Broadway, New York 19, N. Y. Based on the folk legend about a young artist struggling to find the relationship between ideals in art and realities in life, this Russian film follows the adventures of stone carver Danila into his dream world of perfection. The color, a Soviet process, is said to be particularly noteworthy.

■ Yehudi Menuhin, violin virtuoso, is presented in ten separate 16mm. sound reels by Official Films, Inc., 25 West 45th Street, New York, N. Y. Accompaniments are provided by a piano with Adolph Baller performing and a symphony orchestra under the baton of Antal Dorati. Among the composers represented are Bach, Beethoven, Brahms, Schubert and Paganini.



KEEP FILMS SAFE!



New Neumade 16mm Catalog
Now Ready . . . Write To-day

TRADE MARK
Neumade
PRODUCTS CORP.
427 WEST 42nd STREET NEW YORK, N.Y.

From COMMONWEALTH World's leading 16 mm distributor come these Major Company HITS that have enthralled millions

Edward Small presents

Kit Carson

The Fighting Loving adventurer who conquered the West

Starring JON HALL LYNN BARI DANA ANDREWS

Edward Small presents

THE CORSICAN BROTHERS

Thrill-Swept drama of two brothers born as one... with but a single soul.

Starring DOUGLAS FAIRBANKS JR.

with Ruth Warwick Akim Tamiroff

Edward Small presents

SHIRLEY TEMPLE as "Miss Annie Rooney"

Shirley's a young lady now and she sets a merry pace in a riot of clean adolescent fun

with

William Gargan, Guy Kibbee, Dickie Moore, Peggy Ryan

Edward Small presents

THE LAST of the MOHICANS

James Fenimore Cooper's mighty epic drama bursting with the glory of America's most exciting days.

Starring

RANDOLPH SCOTT

BINNIE BARNES

HENRY WILCOXON

Edward Small presents

FRIENDLY ENEMIES

Uproarious laughter, romance and thrills in the Star Spangled Manner... in a movie made from one of the most famous stage plays

Starring

CHARLES WINNIGER

CHARLES RUGGLES

JAMES CRAIG

NANCY KELLY

THESE PICTURES WILL BE AVAILABLE SOON — CONTACT YOUR LOCAL FILM LIBRARY OR WRITE DIRECTLY TO US

COMMONWEALTH PICTURES CORP.

EXCLUSIVE 16MM DISTRIBUTORS

723 Seventh Avenue New York 19, N.Y

THE FAMILY FILM

Parties make the picture

From Valentine's to Halloween, gay holidays create good filming

DOROTHY M. PEPER

ALMOST any gay family occasion provides a good reason for making a movie. But certain holiday celebrations and parties are truly the home movie maker's meat. Valentine's Day is particularly photogenic, with its romantic theme and its colors of red and white.

HEARTS AND FLOWERS

Begin the film with a shot of the calendar turned to February 14, and follow with a few family shots. A breakfast table presentation of candy, "To Mom from Dad," in a heart-shaped box, might be followed with Junior's painstaking preparation of his best girl's valentine. Sister's elation at the delivery of red roses from her one and only, or that characteristic comparison of the quantity and quality of valentines that each member of the grade school received from the home room valentine box.

But on to the party! You will film the guests' arrival, of course, and accord the nicest costumes an appropriate number of feet. And then the games—with valentine themes and props. See that Forfeits and Truth or Consequences are among the games played and there will be action aplenty. There'll be shyness and boldness. Excitement, thrills. Laughter, fun.

Shoot the table and refreshments (first from a distance, then in closeup) as they are enjoyed by the party guests. A kissing couple (chosen through a game) will afford a merry climax.

SHAMROCKS AND SPRING

Sure and the Irish will want to film a St. Patrick's Day party! And a fine one it can be, with its pipes and parades and brilliant green shamrocks. Here again, there'll be costumes and games, all of Irish origin or significance, and perhaps an Irish version of the ever popular Charades. As a climax, why not execute a colorful Irish jig?

Springtime or May Day parties are nice, and they offer plenty of beauty and color to attract the eager camera fan. If it's a garden party, you'll have a natural background of pretty posies, before which gay ladies in their flowered and flowing dresses all but put the spring blossoms to shame. Effective contrasts and comparisons may be added by closeup studies of the two. For a climax, a May Pole—even a small one—will provide all the color and action any movie maker could want.

SCHOOL DAYS

Before school lets out for summer vacation make a film of some special school event. There are dozens of activities to choose from—special holiday celebrations, class parties and picnics, outdoor programs of athletic events.

You will want to obtain the approval of school authorities, of course. But you'll find most teachers happy to help you in planning your film ahead and even in directing the action when you are ready to shoot. Most children, of course, are eager actors and will cooperate surprisingly well if coached a bit in advance. Center things around your own youngsters, if you wish, but try to bring back a well rounded record of the whole show.

Another party well worth filming is the first family picnic in the spring—whether it be in the country or around the backyard barbecue pit. Can't you just see Junior snitching a doughnut, while Big Sis sets the table and opens up the Cokes? Yes, and Rover sniffing the air excitedly, as Dad, in chef cap and apron, prepares to broil the steak and Mom begins tossing the salad like mad!

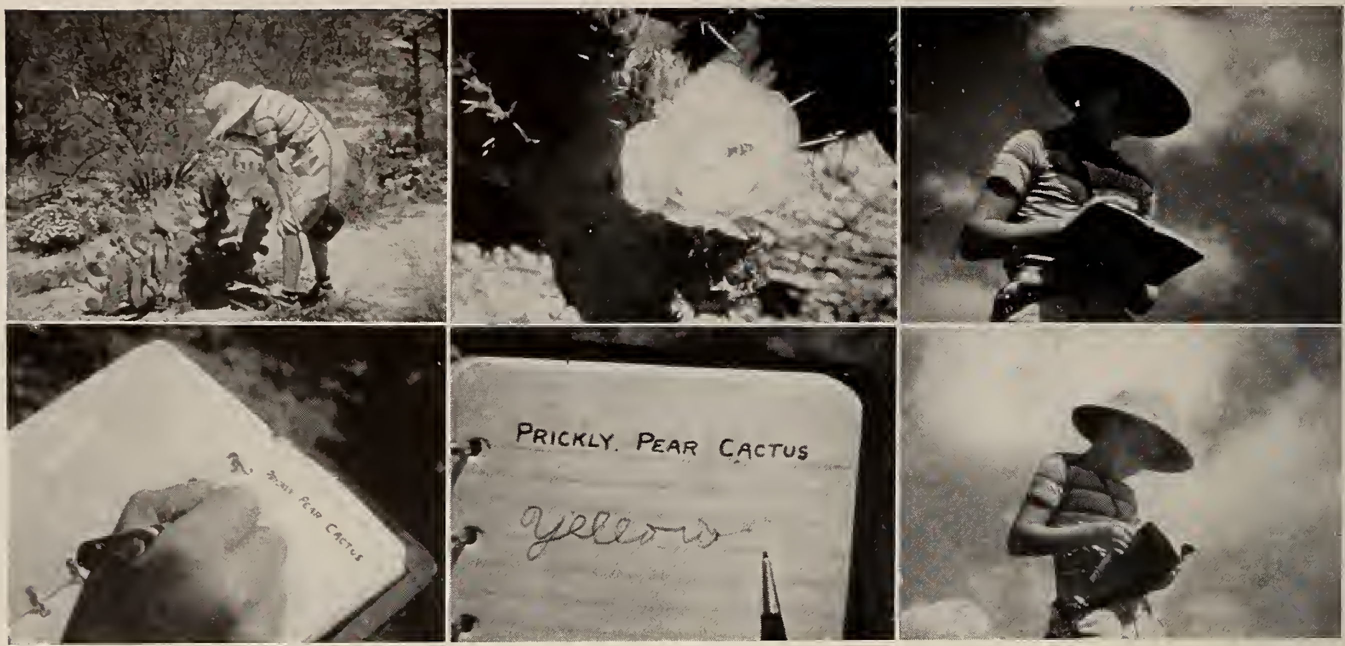
One of the most popular party-picture occasions is the Fourth of July. What color! What action! And what scope! There will be fun galore—whether the day is celebrated indoors or out. The big parade, the picnics with their tournaments, races and other contests, all contribute to a magnificent movie subject.

FLAGS AND FIREWORKS

Pick your favorite type of celebration. Then set out to film one Glorious Fourth that none of you can ever forget! You'll be sure to get each member of the family into the act (does Uncle Dud usually win the pie-eating contest?), and it goes without saying that you won't stint on film when it comes to the all-important fireworks! For they *can* be filmed. Type A is the best emulsion, with your fast lens wide open and your camera running at eight frames per second. And, if you're working on 8mm., a good trick is to run the film over two or three times—filling the frames with patterns. [Continued on page 73]

Harold M. Lambert from Frederic Lewis

VALENTINE VISIONS might be the subtitle for this enchanting near shot from a Valentine's Day party sequence. Note high light.



FIRST SEQUENCE of creative faking discussed by the author is suggested above. Scenes one and two are the real ones, made on the spot in the Sahuaro Desert. Scenes three through six are the faked ones, made months later against matching sky and soil.

CREATIVE FAKING

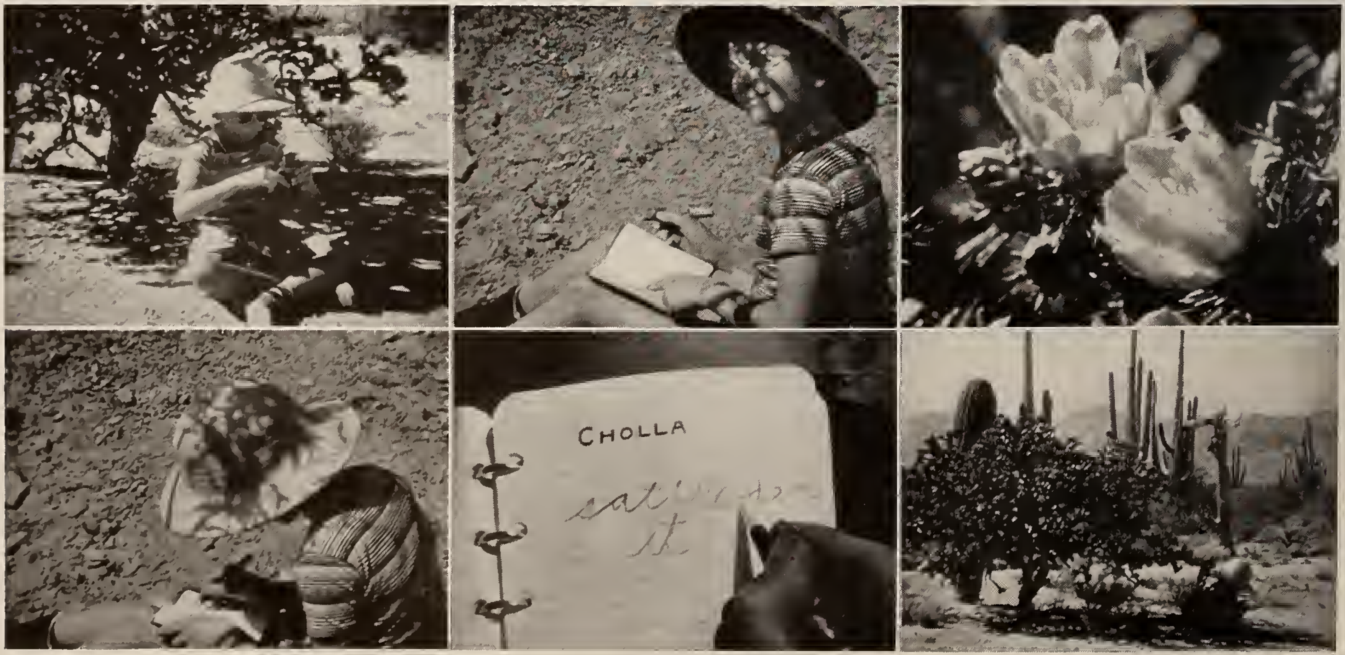
FRANK E. GUNNELL, FACL

THERE is no doubt about it—winter is the season in which the projection of amateur motion pictures really gets going in earnest. Home screenings, movie club meetings, contests and gala programs, all will feature presentations of films taken during the past summer, especially the vacation and travel films.

But, wait! Before you present those vacation and travel films to too many audiences, why not look at them once again with really critical eyes to see if *your* films are really as effective as you can make them, particularly as to editing, sequencing and continuity.

"Certainly," you say, "I've cut out all the scenes marred by poor exposure, camera movement and awkward acting. I've rearranged the material I have in the best possible order, and I've added all the titles that seem necessary. Of course, there are some places in the film where the continuity could be better, but I guess there's nothing I can do about it now. Vacation's over. Even if we went to the same place next year our clothes or other properties would be different."

But, wait again! Save those apologies. Perhaps there *is* something you can do to bridge over the rough spots in your film's continuity. Have you thought of *creative faking*? How about adding some *closeups* that can be made at home (or near home) right now, closeups that



SECOND SEQUENCE of creative faking is even more ingenious and effective. Here scenes one, three and six are the genuine, with two, four and five created at home. Note convincing quality of the planned shadows and the dry desert texture of background.

How cunningly planned closeups, made later at home, can bolster the continuity of vacation reels

16mm. scenes by Frank E. Gunnell, FACL

STEAMING BIRTH of the world is creatively simulated by selected scenes made in Yellowstone Park. The wholly impressive sequence is from *While The Earth Remaineth.*

will fit into and aid that movie which was taken many miles away, perhaps even in a totally different type of country? Let's take a really extreme example in illustration of what I mean.

We'll suppose that you have a number of scenes of a boy and a dog wandering among various types of cacti in, say, the Sahuaro Desert. We see the boy examining different cacti blossoms and spines, and there are some fine closeups of individual cactus blooms. And, although the rest of the film has a smoothly flowing continuity, this section on the cacti plants and blossoms seems difficult to edit without putting in a number of titles.

Here's the way we solved this very problem. The same type of solution can be adapted to fit many different needs.

Starting with a careful check to see that the boy was wearing the same costume he'd worn in Arizona, we selected a day on which the New Jersey sky was deep blue and beautifully spotted with the same fleecy white clouds that appear in our Arizona scenes. Then, using up-angle shots that revealed only sky backgrounds, we filmed a series of closeups in which our young explorer, pausing in his wanderings, pulls out a notebook and pencil and proceeds to make brief notes about the cacti he examines.

Extreme closeups of the notebook and hands were added in each case; and it was here that we injected some bits of simple humor into the boy's notes that bring chuckles from our audience each time the film is shown. For example, in one closeup the boy pauses, scratches his head in a puzzled manner—and then writes a big question mark after the name he thought belonged to the plant.

For another sequence—in which the boy examines a cactus full of blossoms and sharp spines and then sits down in its shade to rest—we used creative faking as follows: First, we selected some local ground of the same general color and texture as that in the Arizona scenes. Seating the boy on this, we held some branches well above his head, so that their shadows would closely simulate the shadows from the real cactus plant. In the scene, which this time is filmed with a downward angle, the notebook is taken out again, the boy glances up toward the seeming cactus, and then writes that he sat *under*, not *on*, this particular variety of cactus! Cut into the original Arizona footage, these contrived closeups have never yet been detected from the genuine cacti scenes which precde and follow them.

A LANDSLIDE to order was creatively faked in this sequence from author's Maxim winner. Filmed in a local gravel pit, scenes were shot in slow motion to lend weight.

In our film *While the Earth Remaineth* (which received the Maxim Memorial Award in 1945), we used still another form of creative faking. Documenting the Biblical story of Creation, it was in the sequence dealing with the uplifting of the land that we added a number of scenes of great mountains in turmoil—the scenes being taken in a gravel pit not far from home.

Selecting a section of the gravel pit walls that resembled rugged mountains in miniature, we used 2½ and 4 inch telephoto lenses, operating at 32 and 64 frame-per-second camera speeds, to film a manufactured landslide sequence. With the camera aimed at the gravel pit walls, stones were then tossed at them high above and out of camera range. The resulting "landslides"—filmed in slow motion to impart weight and power to the action—are indeed impressive. More than one spectator has asked how we happened to be on the spot when the landslide took place—and where did it happen? Even many experi-

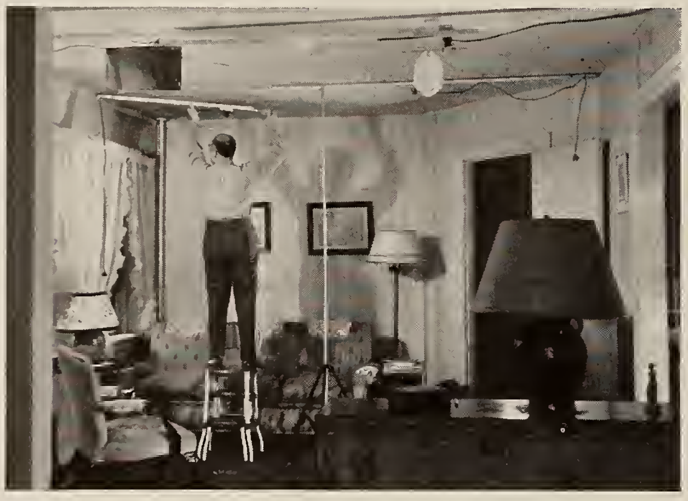
[Continued on page 71]

LIGHTING SHOULD BE HIGH

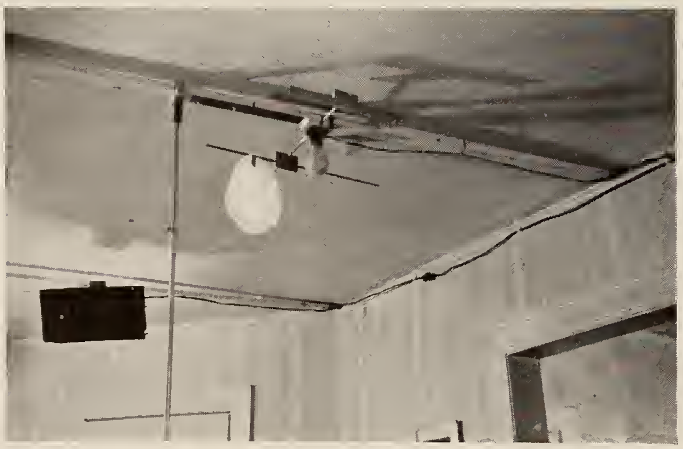
Clamp your lights to the ceiling, says this veteran filmer, for simplicity in basic illumination. Here's how it's done

CHARLES J. CARBONARO, FACL

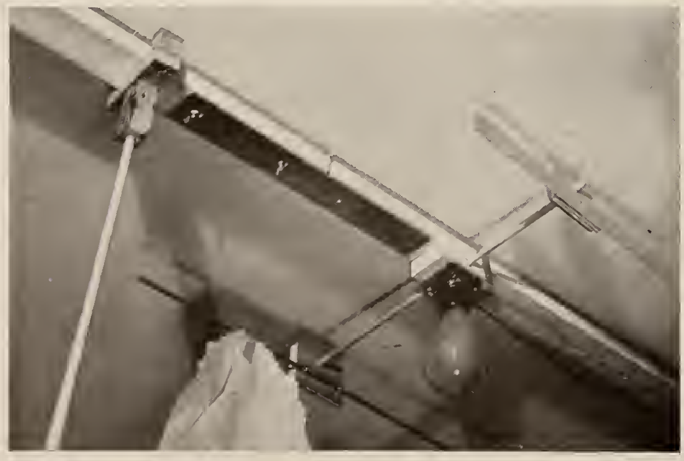
Photographs by Charles J. Carbonaro, FACL



OVERALL high lighting setup described by author is being positioned above. The temporory support in the middle will be removed.



BOTH STRIPS ore now in position. The four bulbs used ore No. 1 floods for fost block and white film, No. 2's for Type A Kodochrome.



DETAIL SHOT shows metol strop for temporory join of two-part strips. Block baffle shields lens, the white diffuser kills shodows.

WE ALL know that the normal, natural direction of light is downward, from a high source. Outdoors there is no question about it. Look where the sun is and the brilliant blue dome of the sky. Even indoors the most usual sources of basic illumination are overhead in permanent ceiling fixtures.

Because of these high light sources, we become used to and accept as a norm the presence of slight shadows in the eye sockets, under the nose, the lower lip and the chin. We grow to expect this effect in the natural world, and we strive to create it in lighting the shadow play of our home movies.

Professional film makers recognized this need for overhead light sources from the beginning. In the earliest days, to be sure, this method was a matter of necessity, for their sets consisted simply of two adjoining walls in the form of an "L" with no ceiling. Sunlight, the only source of illumination, streamed through the open top. Later, when the movies moved indoors, the stages again had no ceilings, for in their place were installed huge banks of flood lights.

Working in the home, however, we face a different problem. In the first place, our rooms obviously have ceilings. In the second, most home lighting stands do not extend to a wholly satisfactory height. And in the third place, if you are doing any real amount of movie making, continually moving the lights around can become a chore.

So far, I have been unable to discover a complete solution of this problem. But I do believe that I have hit upon a method by which the time-consuming operations can be minimized appreciably. This method consists of semi-permanent installation of lights suspended from the ceiling to supply the basic illumination.

I had used a slightly similar type of lighting in early record films of my daughter when she was in the crawling stage. She had developed, it seems, a strong desire to climb up the light stands in an attempt to reach that bright spot. In order to foil her efforts and also to get some movies of her, I hung a reflector from the picture molding in each corner of the room and clamped another reflector on the center lighting fixture in the ceiling.

In this manner, I was able to eliminate all light stands and also monkey shines. I also discovered that this system created good general illumination throughout the room, thus affording me complete freedom in camera positions. This type of illumination also provided back lighting from any angle; and as the camera always was pointing downward, I did not have to worry about extra shading of the lens.

My present method is really an extension—and certainly an improvement—of those first clumsy arrangements. Designed for use with high speed black and white film, it consists of four No. 1 Photofloods suspended from the ceiling to supply general illumination. For color film, simply switch to No. 2 bulbs.

For supports, I use strips of ¾ inch stock, 1¾ inches wide. Each strip is cut in two

[Continued on page 72]

League loses pioneer leader

Roy W. Winton, ACL, Managing Director since the League's founding, passes at sixty five

Underwood & Underwood

ROY WALTER WINTON
1883-1949

Movie Makers announces with profound regret the death, on January 1, 1949, of Roy W. Winton, ACL, managing director and secretary of the Amateur Cinema League since its organization in 1926.

Colonel Winton—or, more simply, The Colonel, as he was known to a generation of amateur filmers—gained his familiar title from sixteen years of service in the United States Army. Today, in that great organization, his name will be known only to the yellowing files of the Adjutant General's Office. But for today and for tomorrow and tomorrow, in an almost equally great army of amateur filmers, his name will be known by the thousands who have benefited, either directly or indirectly, from his devotion to the Amateur Cinema League.

For in any attempt to write a history of Roy W. Winton, the man, one finds immediately that he must write also a history of the League, the organization he so truly made.

That history began on July 28, 1926, with a luncheon gathering of fifty five persons at the Hotel Biltmore, in New York City. Among those present were Joseph H. McNabb, ACL, president of the Bell & Howell Company; L. B. Jones, a vicepresident of the Eastman Kodak Company; Alexander Victor, president of the Victor Animatograph Corporation; Hiram Percy Maxim, FACL, president of the Maxim Silencer Company and founder of the ACL; Roy W. Winton and others who were soon to join with him on the League's first board of directors.

They listened eagerly to Mr. Maxim's outline of the proposed league's purposes, and before the luncheon had adjourned they voted unanimously that it be formed.

The League's early years, devoted to establishing and strengthening the young organization, passed swiftly. The first hundreds of members enrolled in the fall of 1926. In December of that year there appeared the first issue of the League's monthly magazine, known then as *Amateur Movie Makers*. The membership roll had swelled to 1338 by May, 1927, date of the first annual meeting of ACL, to 2193 in May, 1928, and in June of that year the magazine shortened its name to the current Movie Makers. By the third annual meeting in 1929, the Amateur Cinema League was firmly established.

Its first major public service to the cause of amateur motion pictures was initiated in that year, and it was symptomatic of the militant leadership which Colonel Winton was to bring to that cause. In those days, movie makers who traveled out of the United States with amateur film made in the United States still had to pay duty on that film when it was returned by them to the country of its origin. Acting for the Amateur Cinema League, the Colonel took up the fight to correct this obvious injustice.

His first move was to appear, together with Mr. Maxim, before the House Ways and Means Committee, in Washington, in the spring of 1929. They presented at that time an amendment to the existing Tariff Act providing for the free entry of returned amateur film of original American manufacture. By the time of the League's fourth annual meeting, in May, 1930, they were able to announce that the amendment had been included in the proposed Tariff Act of 1930. On June 24 it was enacted into law. The Amateur Cinema League, the amateur filmer—and Colonel Winton—had won their first great battle.

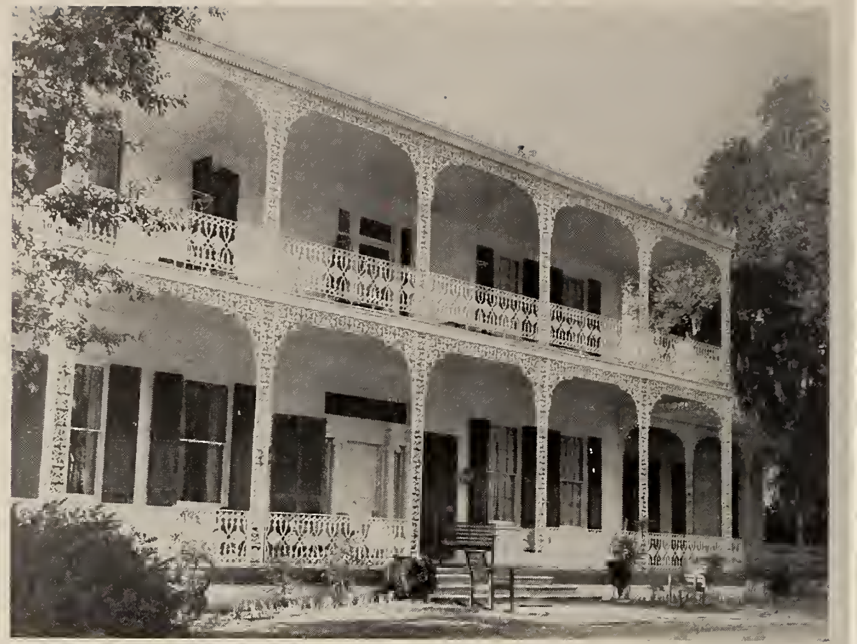
In December of the same year the League announced its first selection of the Ten Best Amateur Films of the Year. Maintained in unbroken continuity since that time; enhanced in 1937 by the establishment of the Hiram Percy Maxim Memorial Award, ACL's Ten Best competition was to grow into the most coveted international honor in the world of amateur filming.

In 1932, under Colonel Winton's leadership, the League wrote and published its first full length handbook of the hobby, *Making Better Movies*. It was to go through three editions and some 25,000 copies before advances in technique caused its replacement by a second volume, *The ACL Movie Book*. In the same year, the League was successful in getting film restrictions removed by the Empire State, Chrysler and Woolworth Buildings, the first of many successes in clearing away such restrictive red tape.

The middle years of that decade were to be busy ones for Colonel Winton and rewarding ones for the cause of amateur movies. Perhaps the Colonel's greatest personal triumph came in 1933 and '34 when, as the chosen representative of the amateur filmer and of the entire nontheatrical film industry, he single-handedly fought for and won an NRA code wholly separate from that of professional Hollywood. During the same period he succeeded in killing a New York State bill proposing censorship of amateur movies, and he worked in close cooperation with the amateur industry in defeating similar censorship, licensing and restrictive legislation in six other states and cities.

The year 1936 was saddened for the Amateur Cinema League by the passing, in February, of Mr. Maxim, Founder President. In October of that same year, the League's first decade of activity was marked by ACL's Tenth Anniversary Dinner. This happy gathering was from its inception to its triumphant finale the Colonel's creation. More than 400 members—from as far north as Canada, as far west as Missouri and as far south as Mexico—gathered in New York's Hotel Roosevelt for a suavely planned evening of fun and films. Even the *maitre d'hotel* in charge of the dinner

[Continued on page 78]



LOVELY ELMSCOURT, with its lacy New Orleans ironwork, is one of the very few Creole-type homes in Natchez. Indoor scenes are unlikely in movies.

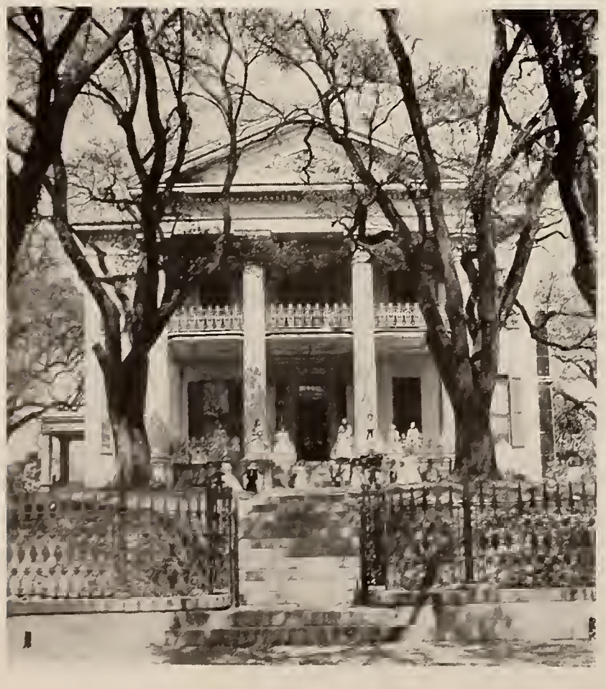
Welcome to Natchez

MAJOR JOHN F. BANKS

NATCHEZ—Queen of the Mississippi—spreads her roots deep in the rich and fertile soil of the Old South, with her traditions, fables and pageantry binding her to a remote and glamorous past. Once the pride of a great cotton empire, the elegant center of culture and graceful living, Natchez is today one of the loveliest and most eloquent reminders of a chivalrous, romantic era long since vanished.

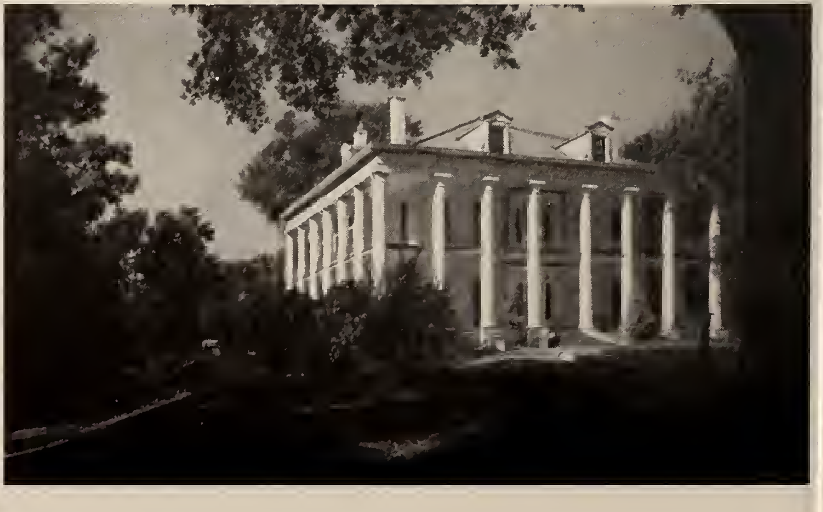
GARDEN CLUBS THE HOST

The combined efforts of the Natchez Garden Club and the Pilgrimage Garden Club produced several years ago the first Natchez Pilgrimage, now become an annual event of national renown, with colorful traditions of its own. This year's Pilgrimage begins on March 5 and continues through April 3. For four weeks the townspeople will don the costumes of the 1860's, throw open the doors of their storied ante bellum homes and regale visitors with colorful tales and tableaux of the Old South. The gentle melodies of Stephen Foster will displace the juke box hit tunes of the moment, to drift along the shaded streets and garden paths, filling the air with nostalgic memories of yesteryear. And visitors, surrounded with the

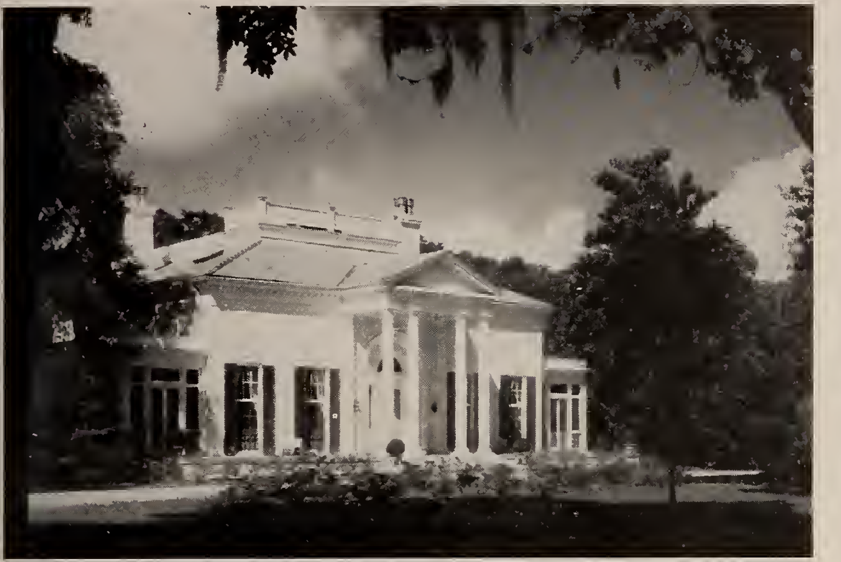


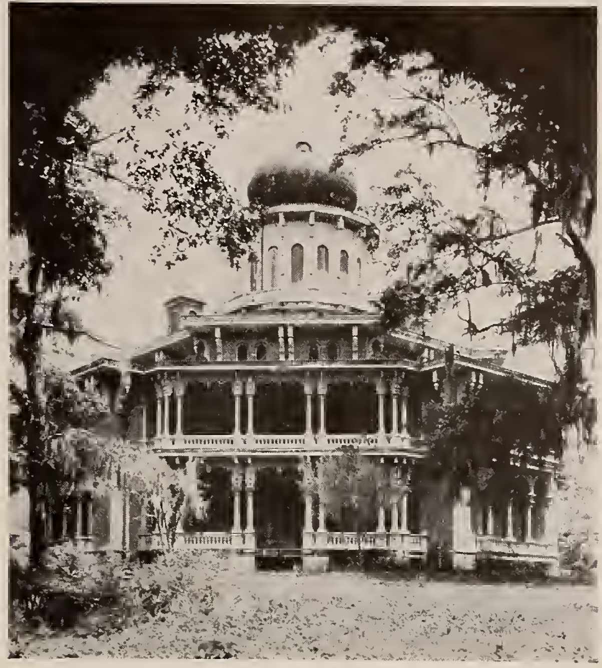
STATELY STANTON HALL, left, is the restored home of the Pilgrimage Garden Club, co-sponsors, with the Natchez Garden Club, of the Pilgrimage.

CLASSIC DUNLEITH, with its dominant Doric columns on all four sides, is rightly regarded as a perfect example of Southern Colonial architecture.



Photographs courtesy The Natchez Pilgrimage





IMPOSING MONTEIGNE, above, matches its stately grandeur with gardens famous for their roses, camellias and azaleas. Bizarre Longwood, built in the Moorish style, is as unfinished today as when war came to the South.

grandeur of a bygone day, will find themselves slipping quietly back into that mellow, halcyon era.

TOURS ARRANGED

The main attractions of the Pilgrimage are, of course, the fabulous mansions and gracious homes built in the early years of Natchez's stirring history. The wonderful thing about these houses is that they are still very livable and are in fact still lived in, in many cases by descendants of the original owners and builders. Tours are so arranged that within the space of three days thirty three houses may be visited, there being two tours a day, one in the morning and one in the afternoon. Naturally you are welcome to stay much longer than the three days, if you wish, and take the tours at your leisure.

MOVIE MAKERS WELCOME

Movie makers will find here a veritable treasure of cinematic material. Filmers have always been especially welcome to Natchez, and every consideration is afforded them to insure an enjoyable [Continued on page 70]

Grande Dame of the Deep South,

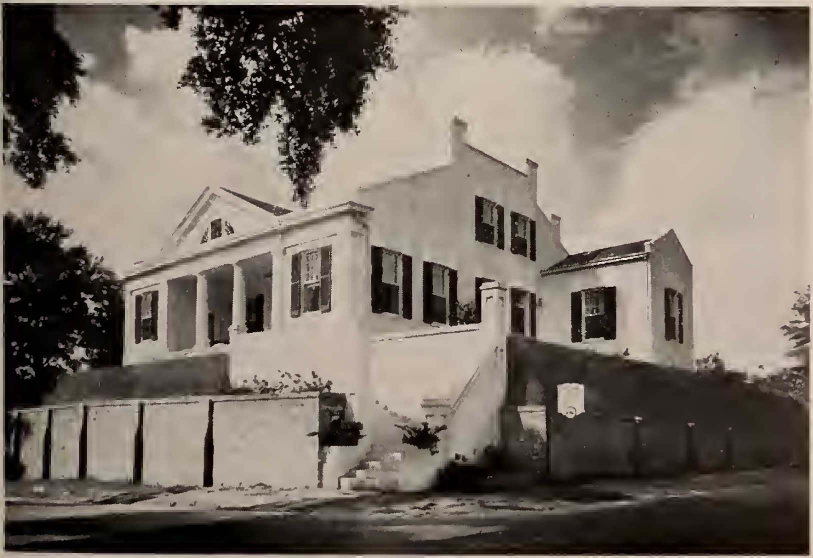
Natchez opens her warm heart

and her wondrous homes

during the annual Pilgrimage

GRACIOUS LADIES and demure children, all in ante-bellum costumes, add human interest to your pilgrimage pictures. Setting is Connelly's Tavern.

SEVERE CHEROKEE, first begun in 1794, achieves its beauty through simplicity of line and mass. The Greek Revival portico was added in 1818.



SINGLE FRAME CONTROLS

How the simple star wheel can be adapted to your camera, for easy frame-by-frame shooting

LAURENCE E. BATY, ACL

SOME movie cameras have a device which permits the film to be advanced a single frame at a time—for animated work and other special effects. It is a good gadget, but not widely offered.

With cameras where a single frame device is not built in, *The ACL Movie Book* and other publications suggest that the motor release button be "tapped," lightly and quickly, thus allowing only one frame to be exposed. With the writer's camera (a Cine-Kodak 8), the release button is pushed downward and something more approaching a "blow" was required to move it. With this method, also, the button was often driven to the locked-in running position, the tripod support was inadequate, some damage to fingernails resulted and temporary sluggishness developed in release button return.

THEORY OF STAR WHEEL

I decided to try designing a more accurate and automatic system of single frame operation. The discussion which follows will describe my "down-button" design in detail, as well as suggesting other systems in general.

Mechanical heart of my design is the simple star wheel, and the general theory of its operation is shown in Fig. 1. Mounted at the end of a suitable shaft, its teeth and hollows alternately depress and release a plate which reacts against the camera button. This reaction may be effected in a number of ways, depending on camera design; directly, as suggested theoretically in Fig. 1; indirectly and along a vertical path, as in Fig. 2, or indirectly along a horizontal path, as in Fig. 3. In operation, the star wheel is revolved manually by the use of a turning knob mounted on the opposite end of its shaft.

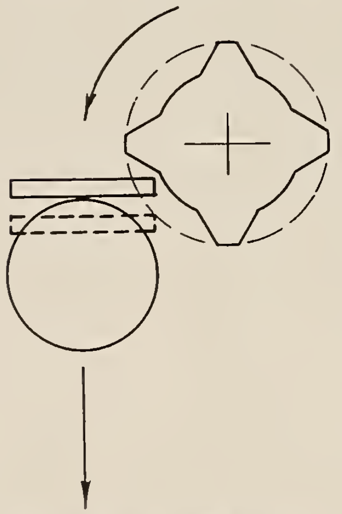


FIG. 1: Star wheel action depresses camera button four times during each complete revolution.

DESIGN OF STAR WHEEL

The design of the star wheel can be followed in Fig. 1. Each tooth should move the wear plate barely beyond the position which releases the camera motor. The root diameter of the teeth must be small enough to clear the non-running position of the wear plate. Due consideration should also be given to any angular movement of tripper arm, as in Fig. 3. To a certain extent, tolerances increase as the star wheel is made larger.

THE COMPLETE ASSEMBLY

Fig. 2 is an oblique drawing of the assembly, without detailing hubs or bearings. For simplicity, only three bearings were used: one, the bearing for the main shaft carrying the star wheel and turning knob; a second to pivot the movement of the pull rod, and a third (rear bearing Fig. 2) to pivot the vertical action of the tripper arm.

The near flange of the mounting plate—the overall design of which should be clear—was made thick to serve as bearing support. The pull rod is left long enough to accommodate the mechanism's being mounted below a titling board. The nuts which hold the pull rod in its bearing are concealed by the upper flange of the tripper arm.

The upper end of the pull rod is threaded, to permit positioning of the release button bracket by means of jam nuts. The wear plate, upon which the star wheel reacts, is slotted for adjustment during assembly. (Wear compensation, incidentally, has not yet been necessary in seven years of use.) The turn knob is pinned to main shaft, and the main shaft is threaded into the star wheel. No spring was found necessary to return the pull-rod assembly following depression.

[Continued on page 76]

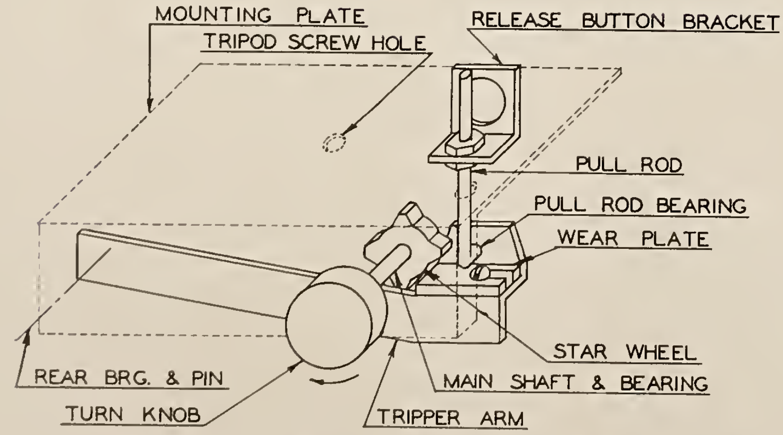


FIG. 2: Complete assembly of the author's single frame release for Cine-Kadak 8 is diagrammed above. Mounting plate (broken line) goes under camera and on top of tripod head.

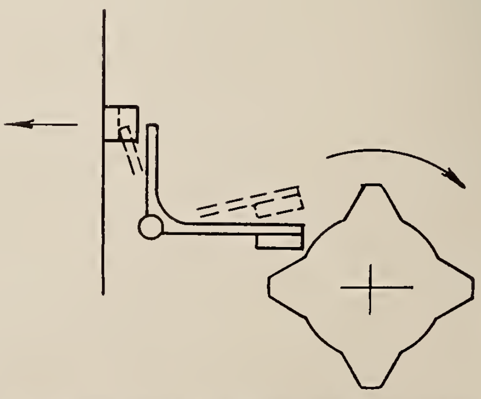


FIG. 3: Adaptation of star wheel single frame control to push-in button is seen above.

Busman's holiday

How spare time and a couple of spare cameras led Red Skelton, ACL, into filming for fun

You've heard about the bus driver who went touring on his vacation, the sailor who went boating on his shore leave and the mailman who went walking on his day off. Sure thing! A busman's holiday, they call it.

Well, the story of this one begins back in the summer of 1947. The setting, of course, is Hollywood—almost a must for as fantastic a fable of amateur filming as you're likely to hear.

The first character on stage is an amateur of long standing, one Dudley E. Porter, who first put "ACL" after his name way back in 1928. More or less fresh out of a few years behind Signal Corps cameras, Mr. Porter was, in the summer of 1947, about to embark on a two weeks vacation from the Beverly Hills Camera Shop. At that point he runs into character No. 2—name of Red Skelton, ACL—and the vacation ends and the busman's holiday begins. As far as we know, it's still going on.

For it seems that Red (of the "I Dood It" Skeltons, that is) is a recent and rabid convert to the cine craft and is panting to make a picture. (Just as if he wasn't making them all day for MGM, and convulsing all and sundry over the air waves in the evening!) No, spare time he had, and a couple of spare cameras he had—so-o-o, friend Dudley, how's about we make a movie?

And begin making a movie they did. For the two straight weeks of Porter's vacation, they ground away at it. Since that time, they've been shooting off and on over weekends. Red figures now that the film will carry them well into 1949.

The title of this improbable production is *The Great Wilburspoon*—and it's as antic an imbroglio as any of Red's professional pictures or radio programs. It was written, of course, by Red himself and not unnaturally features him in its comic continuity.

RED SKELTON, ACL, playing in *A Southern Yankee*, watches Dudley Porter, ACL, line up his 16mm. sound camera for record scenes. At right, frames from *The Great Wilburspoon*, Red's amateur version of the classic Western.

Time of *The Great Wilburspoon* is the 1800's, with the major settings in pioneer California. Wells Fargo Express, it seems, has been losing a lot of their gold shipments to bandits along the stage trail to San Francisco. Red, playing a midwestern minstrel, is engaged to get the gold through—in the not unreasonable assumption, apparently, that no bandit would ever suspect such an implausible zany.

So the minstrel (Red) leaves by stagecoach for California, with the gold nicely unconcealed in an old carpetbag. When well along the way into the desert, the coach driver discovers the presence of the treasure and, thinking that *he* has possession of the precious bag, kicks Red off into the cactus.

But Red, of course, has the gold all the time, and he plods on bravely over the terrible trail. Exhaustion grows on him and the fateful black wings of the traditional buzzard are zooming overhead when at last he stumbles into the arms of a grizzled prospector. The prospector takes him to his humble cabin, gives him food and water, and (rather unwisely, it would seem) introduces him to his daughter. Red—naturally and promptly—falls in love with her.

But the delights of dalliance are not for our hero. After resting for

[Continued on page 68]

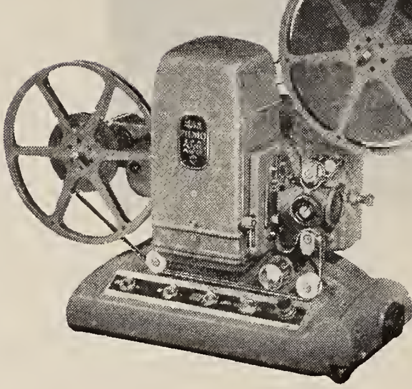
16mm. scenes by Dudley E. Porter, ACL

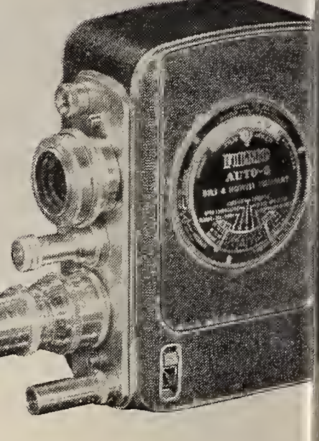
Right from the Start... make and sh

8mm FILMO AUTO-8 CAMERA *plus* PICTURE MASTER PROJECTOR

FILMO AUTO-8 ... finest 8mm camera made for personal movies. Magazine-loading with Tip-touch Ejector. Swifturn 2-lens turret ... positive viewfinders turn with lenses. *What you see, you get.* Five speeds including slow motion. Singlepic release for animation tricks. Selfoto lock lets operator get in the picture. With ½″ F1.9 Super Comat lens, $176.50 plus tax.

FILMO PICTURE MASTER ... most brilliant of all 8mm projectors. 750-watt, base-up lamp brings out the hidden values in your films. Reverse, power rewind, gear-driven take-up. Safe-lock Sprockets and guards make threading easy. Pilot lamp, hinged film gate. Precision-built to exacting B&H standards, PICTURE MASTER handles your film gently, surely, safely. With case, $262.00.

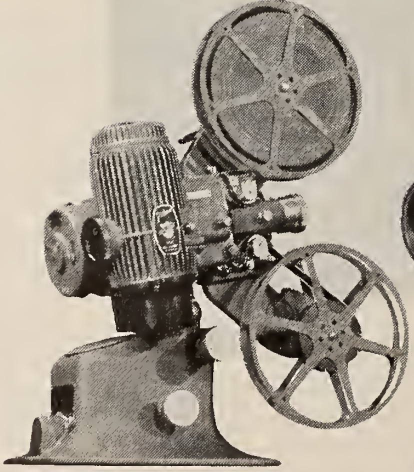




16mm FILMO AUTO LOAD CAMERA *plus* DIPLOMAT PROJECTOR

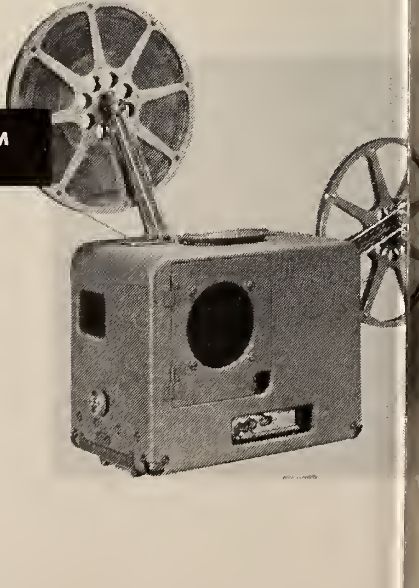
FILMO AUTO LOAD ... with fast, Filmocoted F1.9 lens for clearest, fog-free pictures. Built-in exposure guide covers all outdoor light, all types of film. Five operating speeds include true slow motion; Singlepic release for animation work. Black-and-white or color film magazines slip in instantly, ready to go. $183.50 plus tax.

FILMO DIPLOMAT ... film capacity, 400 feet. Features include reverse, fast power rewind, positive all-gear drive. F1.6 Filmocoted lens provides maximum sharpness ... aids screen brightness. Brilliant 1000-watt lamp and highly efficient B&H direct-beam optical system. With case, $273.30.



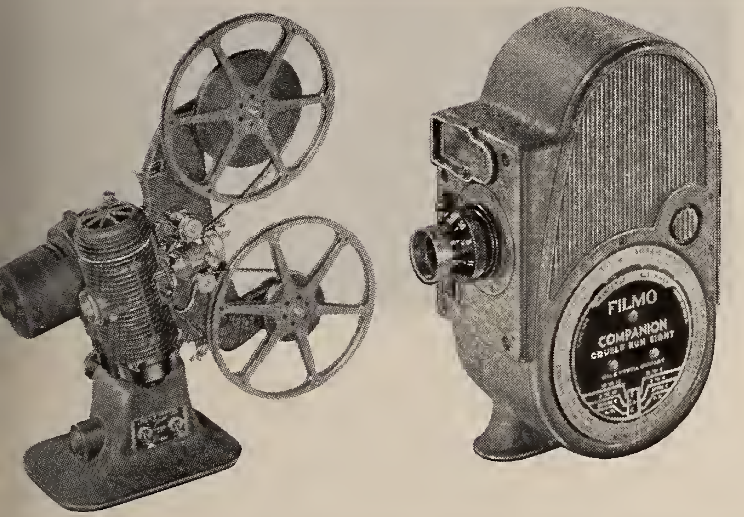
FOR SOUND MOVIES AT HOME THE ONE-CASE FILMOSOUND 16MM SOUND FILM PROJECTOR

Now, in your own home, show professionally-made sound movies. Ideal for church, school, or club, too. Lighter in weight, lower in price ... yet no sacrifice of famous B&H quality. Bright, clear pictures ... brought to life with natural sound. Provides more than twice the sound output of other small sound film projectors. And, of course, Filmosound will show your own 16mm silent films, too. It is easy to use and *guaranteed for life.** A lasting investment which will return its price many times. $449.00.



ner personal movies with *Matched Filmos*

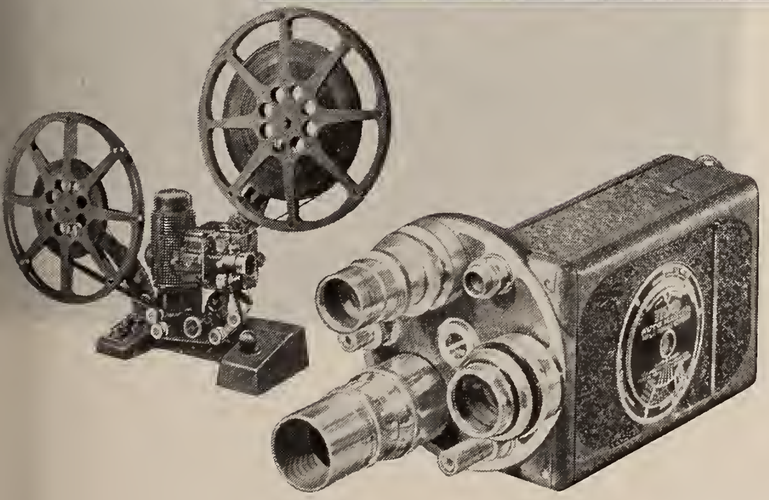
8mm FILMO COMPANION CAMERA *plus* FILMO MASTER PROJECTOR



FILMO COMPANION . . . now at a new low price. Traditional B&H quality throughout. Four film speeds . . . 8 to 32 frames per second. Fast 12½mm F2.5 Filmocoted lens. Film gate opens and closes automatically . . . an exclusive B&H feature. Lightweight . . . easy spool-loading type. An amazing value at only $77.00 plus Federal tax.

FILMO MASTER . . . gives better screen illumination with economical 500-watt lamp than any other popular make of 8mm projector . . . *regardless of lamp wattage.* Silent, all-gear drive, power rewind, metered lubrication. "Floating film" protection. Accommodates 400 feet of film. Ideal, paired with the COMPANION CAMERA. $172.50. Case, $15.00.

16mm FILMO AUTO MASTER CAMERA *plus* SHOWMASTER PROJECTOR



FILMO AUTO MASTER . . . with three-lens turret. Positive viewfinders turn with turret . . . always match lens in use. Five operating speeds include 64 frames per second for true slow motion. Single-frame exposure control for animation tricks. Built-in exposure guide covers all films, all outdoor conditions. With 1″ F1.9 lens only, $285.00 plus tax.

FILMO SHOWMASTER . . . insures utmost clarity with 1000-watt illumination. Accommodates 2000 feet of 16mm film, providing uninterrupted programs up to 80 minutes. Film movement mechanism is matched to all Filmo 16mm cameras. Ideally supplements the AUTO MASTER. With case, $312.95.

Bell & Howell Company, 7143 McCormick Road, Chicago 45.
Branches in New York, Hollywood, and Washington, D. C.

ALL FILMOS ARE GUARANTEED FOR LIFE!

**During life of product, any defects in workmanship or material will be remedied free (except transportation).*

. . . SEE YOUR BELL & HOWELL DEALER TODAY!

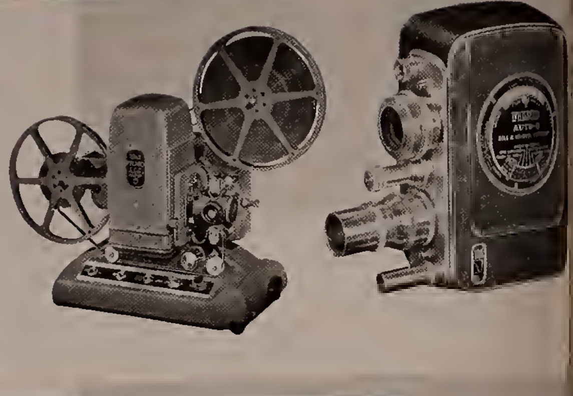
Precision-Made by

Bell & Howell

Since 1907 the Largest Manufacturer of Professional Motion Picture
Equipment for Hollywood and the World

Right from the Start... make and sho iner personal movies with *Matched Filmos*

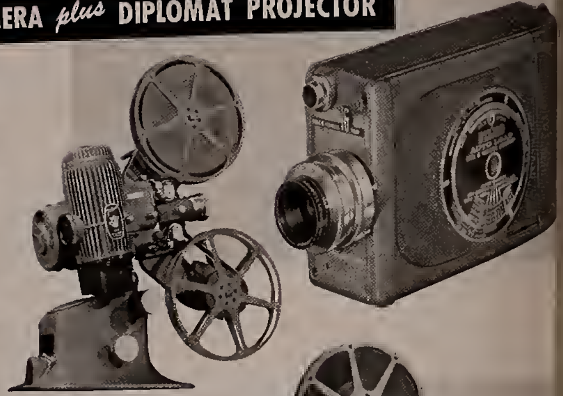
8mm FILMO AUTO-8 CAMERA *plus* PICTURE MASTER PROJECTOR



FILMO AUTO-8.. finest 8mm camera made for personal movies. Magazine-loading with Tip-touch Ejector. Swifturn 2-lens turret... positive viewfinders turn with lenses. *What you see, you get.* Five speeds including slow motion. Singlepic release for animation tricks. Selfoto lock lets operator get in the picture. With ½" F1.9 Super Comat lens, $176.50 plus tax.

FILMO PICTURE MASTER... most brilliant of all 8mm projectors. 750-watt, base-up lamp brings out the hidden values in your films. Reverse, power rewind, gear-driven take-up. Safe-lock Sprockets and guards make threading easy. Pilot lamp, hinged film gate. Precision-built to exacting B&H standards, PICTURE MASTER handles your film gently, surely, safely. With case, $262.00.

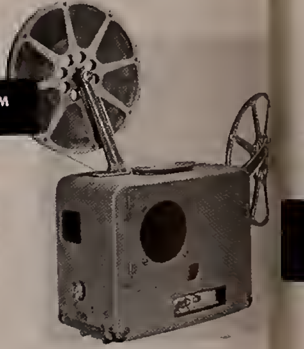
16mm FILMO AUTO LOAD CAMERA *plus* DIPLOMAT PROJECTOR



FILMO AUTO LOAD... with fast, Filmocoted F1.9 lens for clearest, fog-free pictures. Built-in exposure guide covers all outdoor light, all types of film. Five operating speeds include true slow motion; Singlepic release for animation work. Black-and-white or color film magazines slip in instantly, ready to go. $183.50 plus tax.

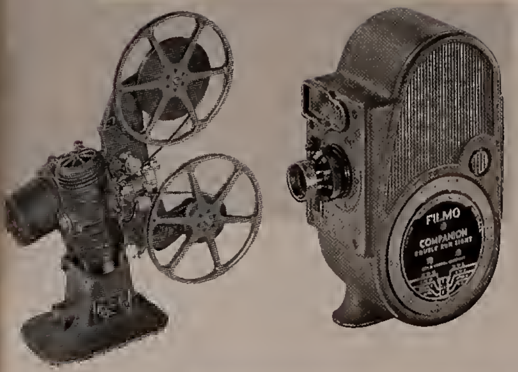
FILMO DIPLOMAT... film capacity, 400 feet. Features include reverse, fast power rewind, positive all-gear drive. F1.6 Filmocoted lens provides maximum sharpness... aids screen brightness. Brilliant 1000-watt lamp and highly efficient B&H direct-beam optical system. With case, $273.30.

FOR SOUND MOVIES AT HOME THE ONE-CASE FILMOSOUND 16MM SOUND FILM PROJECTOR



Now, in your own home, show professionally-made sound movies. Ideal for church, school, or club, too. Lighter in weight, lower in price... yet no sacrifice of famous B&H quality. Bright, clear pictures... brought to life with natural sound. Provides more than twice the sound output of other small sound film projectors. And, of course, Filmosound will show your own 16mm silent films, too. It is easy to use and *guaranteed for life.** A lasting investment which will return its price many times. $449.00.

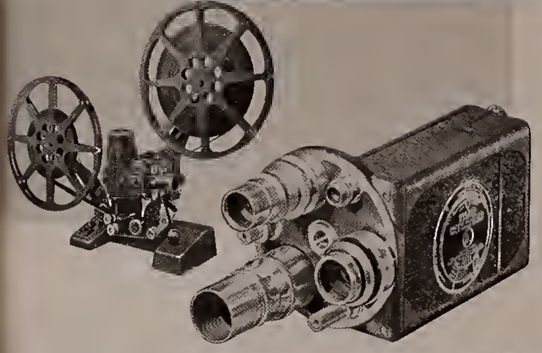
8mm FILMO COMPANION CAMERA *plus* FILMO MASTER PROJECTOR



FILMO COMPANION... now at a new low price. Traditional B&H quality throughout. Four film speeds... 8 to 32 frames per second. Fast 12½mm F2.5 Filmocoted lens. Film gate opens and closes automatically... an exclusive B&H feature. Lightweight... easy spool-loading type. An amazing value at only $77.00 plus Federal tax.

FILMO MASTER... gives better screen illumination with economical 500-watt lamp than any other popular make of 8mm projector... *regardless of lamp wattage.* Silent, all-gear drive, power rewind, metered lubrication. "Floating film" protection. Accommodates 400 feet of film. Ideal, paired with the COMPANION CAMERA. $172.50. Case, $15.00.

16mm FILMO AUTO MASTER CAMERA *plus* SHOWMASTER PROJECTOR



FILMO AUTO MASTER... with three-lens turret. Positive viewfinders turn with turret... always match lens in use. Five operating speeds include 64 frames per second for true slow motion. Single-frame exposure control for animation tricks. Built-in exposure guide covers all films, all outdoor conditions. With 1" F1.9 lens only, $285.00 plus tax.

FILMO SHOWMASTER... insures utmost clarity with 1000-watt illumination. Accommodates 2000 feet of 16mm film, providing uninterrupted programs up to 80 minutes. Film movement mechanism is matched to all Filmo 16mm cameras. Ideally supplements the AUTO MASTER. With case, $312.95.

Bell & Howell Company, 7143 McCormick Road, Chicago 45. Branches in New York, Hollywood, and Washington, D. C.

ALL FILMOS ARE GUARANTEED FOR LIFE!

**During life of product, any defects in workmanship or material will be remedied free (except transportation).*

...SEE YOUR BELL & HOWELL DEALER TODAY!

Precision-Made by

Bell & Howell

Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World

Should Kodachrome be

"YES!" claims a reader, citing his experience

WILLIAM H. KROUSE, ACL

WINSLOW RANDALL'S article, *Tourist Tips on Mexico* (October, 1948), was both interesting and enlightening. However, near the end of his discussion he says, "Remember, though, no color exposure smaller than f/11, no matter what your meter says." No doubt he is (as are many other movie makers) a blind follower of the following statement which appears in a manual (page 17, *Kodachrome and Kodacolor Films,* 4th ed. 1948—Ed.) published by the Eastman Kodak Company:

Meter readings on outdoor subjects in full sunlight that indicate lens openings smaller than f/11 for an amateur motion picture camera, or exposures of less than 1/50 of a second at f/8 with a 35mm. or Bantam still camera, should be disregarded, because underexposure is almost certain to result."

STATEMENT QUESTIONED

I, too, followed that advice at one time (much to my sorrow) and the result was a lot of *overexposed,* washed-out looking film. Finally, after losing a great many feet of film due to overexposure by following the above statement, I decided there must be other factors which determine the size of the diaphragm opening. Later, I had the opportunity of talking with one of Eastman's top color men, and I challenged their statement as being misleading. He was surprised that the statement appeared in that form in their manual and replied that that was not what was meant. He said, further, that he would discuss the statement with the company and have it changed; but I notice in the last edition, the one cited above, that no changes have been made.

FACTORS INVOLVED

When using black and white film no such advice is given. There, if the meter reading calls for a stop of f/16 or f/22, it is used and the results certainly justify such use. However, in the case of color film, there are several factors to be considered that limit the size of the diaphragm opening:

1. Color film is much thicker than black and white film. This is due to its three layers of emulsion, each separated by a layer of gelatin, whereas the black and white film has but one layer of emulsion.

2. Regardless of advances in optics, there are still many movie lenses in use which are not color corrected or which are of such inferior quality (due to cheapness of production) that they cannot be fully color corrected. Thus, each color does not focus at the same plane. This is the reason why box cameras often produce very sharp black and white negatives but yield unsatisfactory results when color film is used.

3. The diaphragm of a movie lens, especially that of the ½ inch on 8mm. cameras, approaches a pin hole in size when stopped down smaller than f/11. It thus utilizes practically none of the color correction ability available with the use of a larger diaphragm opening.

EFFECT OF SMALL OPENINGS

There is no doubt that, in most instances, if the meter reading calls for stops of f/16 or f/22 or smaller, the results will be *unsharp,* not underexposed. As I have said before, this phenomenon is much more noticeable on 8mm. than on 16mm. color film. Therefore, the reason for not stopping down below f/11 is not one of underexposure, but one of degraded definition.

OTHER CONTROLS

What, then, should be done in order to secure the correct exposure and yet not stop down smaller than f/11? There are several possibilities. A polaroid filter can be used, reducing the effective exposure by approximately two full stops. If the scene contains little or no movement, a shutter speed of 32 frames per second (equal to one stop less exposure) or 64 frames (two stops less exposure) can be used. For those having a Cine-Kodak Special, the variable shutter adjustment can be used to cut down the amount of light reaching the film without decreasing the aperture. In other words, one-half open is equal to one stop smaller and one-quarter open equal to two stops smaller.

I have exposed color film over most of the United States, in Mexico, Canada and Alaska, and I have frequently had Weston meter readings of 800 foot candles or more—especially at the Valley of 10,000 Smokes in Alaska and at White Sands National Monument in New Mexico. Had I (*and I have*) used an opening no smaller than f/11 at 16 frames per second, the film would have been perfectly clear, so overexposed that not even a trace of an image could be seen.

It is my hope that those who read these comments will be saved the loss of never-to-be-replaced scenes so often caused by the misinformation prevalent in this f/11 rule. In other words, if the meter calls for an opening smaller than f/11, and if you have no way (other than reduced diaphragm) to cut down on the amount of effective light —don't waste your film!

If you do use a smaller f/ stop, you can be fairly sure of unsharp results. But at least you will not have underexposed film.

exposed above *f*/11?

"NO!" replies a Kodak technician, reporting their research

HARRIS B. TUTTLE, ACL

IN THE last year or so we have had a few people claim the same experience as Mr. Krouse. During the same period we have had a much greater number of people complain because the minimum exposure suggestion was not given more prominence in our literature.

EXPERIENCE CONFIRMS

The latter are all people who have permitted themselves to be led into underexposure by high meter readings obtained from light-colored subjects in bright sunlight. The experience of the great majority of our customers, and of our own photographers, confirms the fact that subjects are very rarely so light in color and so brilliantly illuminated as to require less than *f*/11 in the exposure of Kodachrome movies.

In my own movie making, with cameras checked for speed and accuracy, I have photographed many light-colored subjects in various parts of the country. Old Faithful in bright sunlight was right at *f*/11, too dark at *f*/16. Other geysers, hot springs, and the paint pots at Yellowstone were also right at *f*/11. The same has been true of pictures taken on the white sands at Miami Beach and of white boats with white sails on the ocean.

SUNLIGHT THE SAME

Light measurements made all over the world show that the intensity of sunlight at noon on a clear day is substantially the same throughout the temperate and torrid zones. It varies only between 8500 and 9000 foot candles. This is why our general exposure recommendations do apply so well over most of the world.

CAMERAS SHOULD BE CHECKED

We have been able to check a few of the reports of exposures less than *f*/11 and have found that the cameras being used were not functioning normally. If the driving spring of a movie camera is worn out, it may run at only 10 to 12 frames per second. If this condition is combined with diaphragm scales that are not perfectly calibrated, there can easily be a difference of a full stop in exposures required. It might be worthwhile for Mr. Krouse to have the speed and diaphragm scale of his camera checked.

Despite this defense of our general recommendations, please don't think that we wish to change the picture-taking habits of anyone who is getting good results with his own equipment. Movie making is by no means an exact science. There are variations in equipment, in the picture-taking habits of photographers, and in their judgment of what constitutes a good picture. The successful photographer is one who has learned to make pictures he likes with his own equipment regardless of how far he has to depart from the recommendations of the manufacturer.

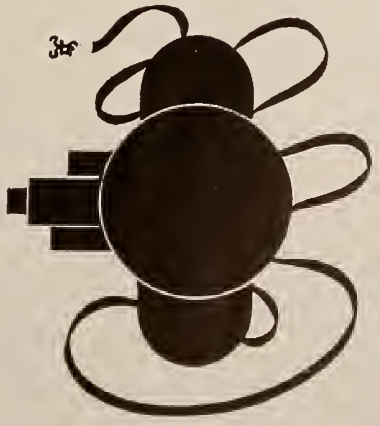
FILM NOT THICKER

Incidentally, it is not true that Kodachrome film is thicker than black-and-white Cine-Kodak films. The Kodachrome emulsion is slightly thicker than a black-and-white emulsion but it is coated on a thinner base. The result is that all our Cine-Kodak films are about equal in total thickness and vary only from 5¾ to 6 thousandths.

The latter part of Mr. Krouse's letter seems to confuse film resolving power with exposure and lens performance. I am not sure what he has in mind.

In connection with Mr. Krouse's assertion that stopping down lenses of short focal length beyond *f*/11 tends to degrade the definition of their resultant images, *Photographic Facts and Formulas*, an outstanding reference work by E. J. Wall and Franklin I. Jordan, makes the following general summation:

"Every lens has one approximate aperture at which it theoretically gives the sharpest definition. . . . The difference between the sharpness at this and neighboring apertures on a good lens is . . . so slight that it can be determined only upon an optical bench in a laboratory. At abnormally small apertures, diffraction (of light rays) causes lack of definition. This is governed by the actual, rather than the relative, size of the aperture: so that the minimum usable aperture ratio varies with the focal length of the lens. The manufacturer usually takes care of this problem by supplying the lens with no smaller stop than can be used efficiently."—*The Editors.*



Should Kodachrome be exposed above *f*/11?

"YES!" claims a reader, citing his experience

WILLIAM H. KROUSE, ACL

WINSLOW RANDALL'S article, *Tourist Tips on Mexico* (October, 1948), was both interesting and enlightening. However, near the end of his discussion he says, "Remember, though, no color exposure smaller than *f*/11, no matter what your meter says." No doubt he is (as are many other movie makers) a blind follower of the following statement which appears in a manual (page 17, *Kodachrome and Kodacolor Films*, 4th ed. 1948 Ed.) published by the Eastman Kodak Company:

Meter readings on outdoor subjects in full sunlight that indicate lens openings smaller than f/11 for an amateur motion picture camera, or exposures of less than 1/50 of a second at f/8 with a 35mm. or Bantam still camera, should be disregarded, because underexposure is almost certain to result."

STATEMENT QUESTIONED

I, too, followed that advice at one time (much to my sorrow) and the result was a lot of *overexposed*, washed-out looking film. Finally, after losing a great many feet of film due to overexposure by following the above statement, I decided there must be other factors which determine the size of the diaphragm opening. Later, I had the opportunity of talking with one of Eastman's top color men, and I challenged their statement as being misleading. He was surprised that the statement appeared in that form in their manual and replied that that was not what was meant. He said, further, that he would discuss the statement with the company and have it changed; but I notice in the last edition, the one cited above, that no changes have been made.

FACTORS INVOLVED

When using black and white film no such advice is given. There, if the meter reading calls for a stop of *f*/16 or *f*/22, it is used and the results certainly justify such use. However, in the case of color film, there are several factors to be considered that limit the size of the diaphragm opening:

1. Color film is much thicker than black and white film. This is due to its three layers of emulsion, each separated by a layer of gelatin, whereas the black and white film has but one layer of emulsion.

2. Regardless of advances in optics, there are still many movie lenses in use which are not color corrected or which are of such inferior quality (due to cheapness of production) that they cannot be fully color corrected. Thus, each color does not focus at the same plane. This is the reason why box cameras often produce very sharp black and white negatives but yield unsatisfactory results when color film is used.

3. The diaphragm of a movie lens, especially that of the ½ inch on 8mm. cameras, approaches a pin hole in size when stopped down smaller than *f*/11. It thus utilizes practically none of the color correction ability available with the use of a larger diaphragm opening.

EFFECT OF SMALL OPENINGS

There is no doubt that, in most instances, if the meter reading calls for stops of *f*/16 or *f*/22 or smaller, the results will be *unsharp*, not underexposed. As I have said before, this phenomenon is much more noticeable on 8mm. than on 16mm. color film. Therefore, the reason for not stopping down below *f*/11 is not one of underexposure, but one of degraded definition.

OTHER CONTROLS

What, then, should be done in order to secure the correct exposure and yet not stop down smaller than *f*/11? There are several possibilities. A polaroid filter can be used, reducing the effective exposure by approximately two full stops. If the scene contains little or no movement, a shutter speed of 32 frames per second (equal to one stop less exposure) or 64 frames (two stops less exposure) can be used. For those having a Cine-Kodak Special, the variable shutter adjustment can be used to cut down the amount of light reaching the film without decreasing the aperture. In other words, one-half open is equal to one stop smaller and one-quarter open equal to two stops smaller.

I have exposed color film over most of the United States, in Mexico, Canada and Alaska, and I have frequently had Weston meter readings of 800 foot candles or more—especially at the Valley of 10,000 Smokes in Alaska and at White Sands National Monument in New Mexico. Had I (*and I have*) used an opening no smaller than *f*/11 at 16 frames per second, the film would have been perfectly clear, so overexposed that not even a trace of an image could be seen.

It is my hope that those who read these comments will be saved the loss of never-to-be-replaced scenes so often caused by the misinformation prevalent in this *f*/11 rule. In other words, if the meter calls for an opening smaller than *f*/11, and if you have no way (other than reduced diaphragm) to cut down on the amount of effective light —don't waste your film!

If you do use a smaller *f*/ stop, you can be fairly sure of unsharp results. But at least you will not have underexposed film.

"NO!" replies a Kodak technician, reporting their research

HARRIS B. TUTTLE, ACL

IN THE last year or so we have had a few people claim the same experience as Mr. Krouse. During the same period we have had a much greater number of people complain because the minimum exposure suggestion was not given more prominence in our literature.

EXPERIENCE CONFIRMS

The latter are all people who have permitted themselves to be led into underexposure by high meter readings obtained from light-colored subjects in bright sunlight. The experience of the great majority of our customers, and of our own photographers, confirms the fact that subjects are very rarely so light in color and so brilliantly illuminated as to require less than *f*/11 in the exposure of Kodachrome movies.

In my own movie making, with cameras checked for speed and accuracy, I have photographed many light-colored subjects in various parts of the country. Old Faithful in bright sunlight was right at *f*/11, too dark at *f*/16. Other geysers, hot springs, and the paint pots at Yellowstone were also right at *f*/11. The same has been true of pictures taken on the white sands at Miami Beach and of white boats with white sails on the ocean.

SUNLIGHT THE SAME

Light measurements made all over the world show that the intensity of sunlight at noon on a clear day is substantially the same throughout the temperate and torrid zones. It varies only between 8500 and 9000 foot candles. This is why our general exposure recommendations do apply so well over most of the world.

CAMERAS SHOULD BE CHECKED

We have been able to check a few of the reports of exposures less than *f*/11 and have found that the cameras being used were not functioning normally. If the driving spring of a movie camera is worn out, it may run at only 10 to 12 frames per second. If this condition is combined with diaphragm scales that are not perfectly calibrated, there can easily be a difference of a full stop in exposures required. It might be worthwhile for Mr. Krouse to have the speed and diaphragm scale of his camera checked.

Despite this defense of our general recommendations, please don't think that we wish to change the picture-taking habits of anyone who is getting good results with his own equipment. Movie making is by no means an exact science. There are variations in equipment, in the picture-taking habits of photographers, and in their judgment of what constitutes a good picture. The successful photographer is one who has learned to make pictures he likes with his own equipment regardless of how far he has to depart from the recommendations of the manufacturer.

FILM NOT THICKER

Incidentally, it is not true that Kodachrome film is thicker than black-and-white Cine-Kodak films. The Kodachrome emulsion is slightly thicker than a black-and-white emulsion but it is coated on a thinner base. The result is that all our Cine-Kodak films are about equal in total thickness and vary only from 5¾ to 6 thousandths.

The latter part of Mr. Krouse's letter seems to confuse film resolving power with exposure and lens performance. I am not sure what he has in mind.

In connection with Mr. Krouse's assertion that stopping down lenses of short focal length beyond *f*/11 tends to degrade the definition of their resultant images, *Photographic Facts and Formulas*, an outstanding reference work by E. J. Wall and Franklin I. Jordan, makes the following general summation:

"Every lens has one approximate aperture at which it theoretically gives the sharpest definition. . . . The difference between the sharpness at this and neighboring apertures on a good lens is . . . so slight that it can be determined only upon an optical bench in a laboratory. At abnormally small apertures, diffraction (of light rays) causes lack of definition. This is governed by the actual, rather than the relative, size of the aperture; so that the minimum usable aperture ratio varies with the focal length of the lens. The manufacturer usually takes care of this problem by supplying the lens with no smaller stop than can be used efficiently."—*The Editors.*

Hints from Hollywood

Period pieces seem to have taken over the theatrical screen at the moment. While lavish sets and costumes generally are important to such productions, the pictures below are of a simpler variety, offering the low budget amateur producer examples of method and technique which he can interpret freely in the light of his own requirements.

WISHES COME TRUE

Chicken Every Sunday: Rosemary Taylor's reminiscences of her early home life furnished 20th Century-Fox with the sort of diverting material family lensers might uncover while exploring the attic some rainy afternoon. Family recollections are always new, always fresh and enjoyable, taking their flavor from the particular family involved.

Emily and Jim Hefferan (Celeste Holm and Dan Dailey), who began their married life in Tucson, Ariz., about 1910, differ from millions of other Americans only in the particular circumstances in which they find themselves. Jim is a born speculator, his eye trained on an immense future fortune, missing meanwhile the real rewards of successful living. Emily, anxious only for the security of her home and children, takes in boarders (from her wedding day) to counteract Jim's extravagances. The conflict of the story arises suddenly, is soon spent, and a speedy reconciliation follows the realization they have both been rich and secure through the years, in their love and devotion for each other.

A simple family yarn, it contains abundant good humor of the homespun variety and points up a moral at the same time. Similar stories are hidden in your old family album. The New Look will simplify your costume problem, and some borrowed old fashioned chairs and things will dress the set for a film version of your Uncle Jim courting Aunt Emily—and what fell to their lot.

TIME LAPSE

Enchantment: Out of the basic stuff of the traditional and popular historical romance, RKO Radio Pictures has spun a tender love story against the backgrounds of Victoria's London and the London of the late blitz. Teresa Wright and David Niven are the star-crossed 19th Century lovers, while Farley Granger and Evelyn Keyes play their modern counterparts.

The romantic stories of the four principals are interwoven with the tale of the old house where the personal dramas, present and past, are played out. Given this fundamentally interesting, if undistinguished, script, it is unfortunate that the flashback technique employed misfired so badly.

Amateur filmers who are fascinated by this method of narration are here invited to view the results when the device miscarries. Of relatively simple construction, the story is related in an endless series of dissolves between the present era and that of our grandmothers. The audience is asked to follow the story line through too rapid shifts of scene without the customary aid of well planned transitional devices.

To be effective, they should permit the spectator to follow the action with complete ease. He cannot do this if his mind is occupied with trying to determine in what time and place he is expected to lend his attention at the moment. This is a recurring weakness with amateur films. Their producers would do well to study this Hollywood product to see how the professionals can err as well as they in the use of this tricky technique, which seems so deceivingly simple.

20th Century-Fox

DOMESTIC DIFFICULTIES, here exemplified in a scene from *Chicken Every Sunday*, are as sure-fire picture material today as they were in the 1910's.

. . . AND CHARITY

Monsieur Vincent: Produced in France by E.D.I.C. (Paris) and released in this country by Lopert Films, Inc., this excellent screen biography is the story of the 17th Century St. Vincent de Paul, the first of the great social reformers, who devoted his long life to the disinherited of the earth.

The film has been awarded the *Grand Prix du Cinéma Français*, the highest French film honor, and Pierre Fresnay, who enacts the title role with humility and sincerity scarcely ever witnessed on the screen, has been similarly honored, at the recent biennial exposition in Venice, for the best portrayal by an actor.

Amateur groups have in past years produced fine and stirring dramas based on the lives of religious leaders. It is with the hope of reviving interest in such worthy projects that this film has been singled out as an example of how beautifully and simply such stories can be told, even with a comparatively small budget. It is recommended without reservation to all amateurs as an outstanding example of cinematic technique. But, in particular, it is recommended to clubs considering a group production and casting about for suitable material.

The Clinic

Pictures, plans and ideas to solve your filming problems

> **CONTRIBUTORS**
> TO
> *The Clinic* are paid from $2.00 to $5.00 for ideas and illustrations published.
>
> Your contributions are cordially invited. Address them to: *The Clinic,* Movie Makers, 420 Lexington Avenue, New York 17, N. Y.
>
> Please do not submit identical items to other magazines.

WIPE BOTH SIDES

We all know the importance of wiping off the excess cement from a splice the moment it has been completed in the splicer. This is easy to do on the upper surface. But, by the time you have done that and then turned the splice over to get at its under side, the cement there is usually dry.

Because of this, I have recently worked out a system for wiping both sides at the same time. Heart of the system is a large hole cut through the editing board between the two cutting edges of the splicer. The positioning and function of the hole will be seen in the left photo, in which the right hand plate of the splicer has purposely been left out of splicing position for a clear view.

In use, the hole permits the application of "Q tips" or cotton swabs on both the upper and lower surfaces of the splice simultaneously, as shown in the right hand picture.

George Merz, ACL
Clifton, N. J.

BLOW THAT DIRT

My experience has been that no matter how carefully you wipe out or brush off the gate of your projector, there may still be a few tiny bits of lint or dust remaining to mar the projected image or damage the film.

As a final gate cleaning routine, therefore, I recommend the use of the familiar air syringe used by dentists in drying out a cavity before filling. The tiny, curved tip of this instrument reaches nicely into the gate and blows away the last vestiges of dust. The syringe can be purchased from dental supply houses and even in some drugstores.

Oscar H. Horovitz, ACL
Cambridge, Mass.

PORTRA ON VIEWFINDER

Reading about Terry Manos's and William Berger's device of adding a plus 3 Portra lens to the eyepiece of the Bolex visual focuser leads me to tell you how I have made use of the same lens for some time.

I made an adapter to fit over the viewfinder eyepiece of my Bolex H-8. Used with the regular 12.5mm. lens or the 7.5mm. wide angle attachment, the plus 3 Portra provides a crisp, clear view of the scene being filmed. For telephoto work, I slip the Portra lens off, since it seems to blur the image with this focal length lens.

Jean F. Schweizer
Irvington, N. J.

VELVET ON PAPER

For all those filmers who would like to use velvet or felt as background material in their titles, there is good news in a line of velvet surfaced papers recently put out by Devoe & Raynolds, the paint and art supply people.

The papers come in black, red, green, purple and two shades of blue. The black, of course, will be especially popular for all double exposed title work, where white letters have to be filmed on a matte black background.

With the price of velvet at several dollars a yard, I have found these papers a real boon.

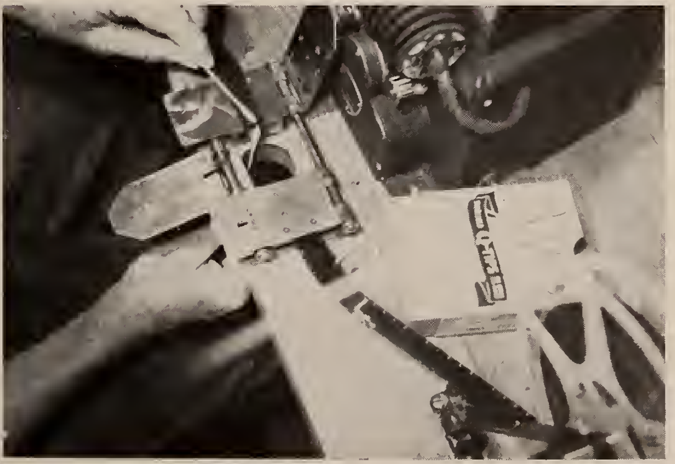
R. J. Douaire, ACL
Chicago, Ill.

COLORS ARE SAFER

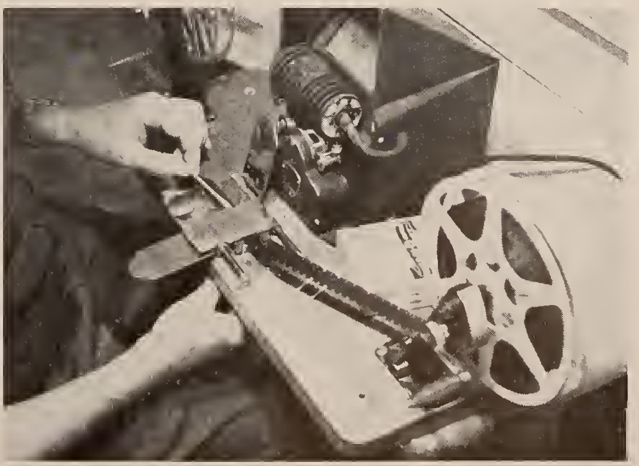
If for any reason you temporarily join a film with Scotch tape, it is much safer to use a bright colored type (such as those used for gift wrapping) instead of the transparent kind.

In this way, there is no danger of overlooking a join, which I found out is easily—and sometimes disastrously—done with the clear stock.

Charles F. Teed, ACL
Sidney, N. Y.



FUNCTION of hole cut in editing board, so that both sides of a splice can be wiped at once, is shown with right splicer plate over.



ACTUAL USE of the hole in splicing routine is shown above, with the right plate now in operating position. Swabs can be used several times.

News of the Industry

Up to the minute reports on new products and services in the movie field

THOUGH American Bolex's set of matched Kern lenses is designed specifically for the Bolex H-16 camera, all three lenses have standard C mounts for cameras using such lens mounts.

THE APOGOR line of f/2.3 lenses, manufactured by the C. P. Goerz American Optical Company, offers focal lengths of 1⅜, 2 and 3 inches.

HUGO MEYER'S new 3 inch f/2.8 Trioplan telephoto lens is the second of their series of cine lenses. A high speed lens, it produces sharp movies in color or black and white.

T. H. EMMETT, president of Hollywood Film Enterprises, Inc., hands Martin Murray, president of Martin Murray Productions, a copy of their new distribution contract.

Bolex lenses

The American Bolex Company, Inc., 521 Fifth Avenue, New York City, announces a set of matched Kern lenses especially for the Bolex H-16 motion picture camera. The three lenses, a Kern Switar 1 inch $f/1.4$, a Kern Yvar 3 inch $f/2.5$ and a Kern Yvar 15mm. $f/2.8$, are coated and are controlled by precise manufacture and test to insure that exposures made at any given diaphragm setting will be identical on all three objectives. They may be purchased either as a set or individually.

The 1 inch Switar, a high speed, all purpose lens selling at $183.75, features an ingenious depth of field scale which indicates at all apertures and focal settings the depth of field in sharp focus. The 3 inch Yvar, at $128.34, is a compact and light lens for telephoto work, while the 15mm. Yvar, $78.75, takes care of wide angle requirements. All three lenses have standard C mounts and can be used with all cameras using threaded lens mounts of this type.

Goerz Apogor

Three new high quality lenses for 16mm. and 35mm. movie cameras have been introduced by the C. P. Goerz American Optical Company, 317 East 34th Street, New York 16, N. Y. Known for the Apogor formula, all three have a speed of $f/2.3$, with focal lengths of 1⅜, 2 and 3 inches. At present the 1⅜ and the 2 inch lenses are available uncoated, with C mounts, for $175.00 and $191.33. The 3 inch lens is available coated, with C mount, for $245.00. Ultimately all three Apogors will be coated.

Hugo Meyer lens

A 3 inch $f/2.8$ Trioplan telephoto lens is available from Hugo Meyer & Company, Inc. The new lens is designed for use with all standard 16mm. cameras, gives a flat field and is fully corrected for color, astigmatism and spherical aberration.

For 8mm. cameras, the manufacturer has a 1½ inch $f/2.7$ Trioplan telephoto. Full information on both lenses may be had from Hugo Meyer & Company, Inc., 39 West 60th Street, New York City.

Distribution contract

Martin Murray Productions, 5746 Sunset Boulevard, Hollywood, Calif., have announced the signing of an exclusive five year contract with Hollywood Film Enterprises, Inc., 6060 Sunset Boulevard, for distribution of their *Movie Melody* films. Murray Productions have recently delivered nineteen complete 16mm. musical shorts to their new distributor.

Craig to distribute

Craig Movie Supply Company, 1053 South Olive Street, Los Angeles 15, Calif., has been appointed exclusive agent in the eleven Western states for Pictorial Films, Inc., and Film Highlights. Present plans call for the establishment of film libraries throughout the Southern California area as rapidly as possible.

Ampro appointments

A. J. Palmer, president of Ampro Corporation, announces the promotion of Howard Marx, former assistant sales manager, to the position of vicepresident and general sales manager of Ampro, to succeed Harry Monson, recently resigned. Frank B. Rogers, jr., has been appointed vicepresident and assistant sales manager of the company, with headquarters in New York City.

Lishman slides

A new set of twelve Kodachrome slides titled *Postwar Japan* has just been released by Lt. Cmdr. Clifford J. Lishman, world traveler and roving cameraman. The set, selling for $5.85, contains such scenes as the famous suicide coast, a carnival and Japanese farmers plowing by ancient methods. Full details are available from Lt. Cmdr. C. J. Lishman (U.S.N. Ret.) at La Jolla, Calif.

DeVry promotion

Henry M. Fisher, until recently manager of DeVry Corporation's New York division, has been promoted to vicepresident in charge of sales and merchandising. He will make his headquarters at the home office in Chicago.

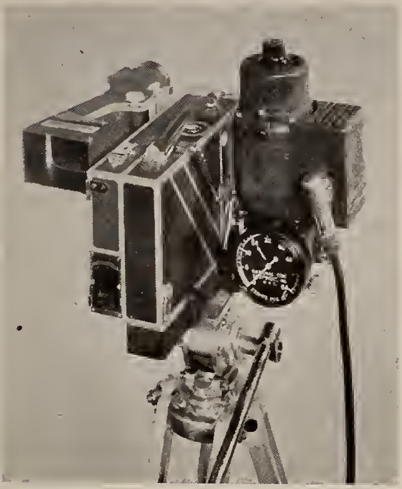
Educational catalog

A second printing has been ordered of the new educational film catalog published by Library Films, Inc. School principals and supervisors may obtain their copies of the catalog by addressing the Customers' Service Department, Library Films, Inc., 25 West 45th Street, New York City.

Variable speed motor

A new variable speed motor with tachometer to fit the Cine-Kodak Special and Maurer cameras has been developed by National Cine Equipment, Inc., 20 West 22nd Street, New York City. The motor features a speed range of from eight to fifty frames per second, determined by a mechanical governor and read on the tachometer.

Four interchangeable motors are available. For use with the Special, a separate base and one of the motors are necessary. For use with the Maurer, a special adapter plate is attached to the camera, while any of the motors may be employed. Full information on all units may be had from the manufacturer.



AN interchangeable variable speed motor with tachometer is here shown assembled on the Cine Special. The motor is one of four available.

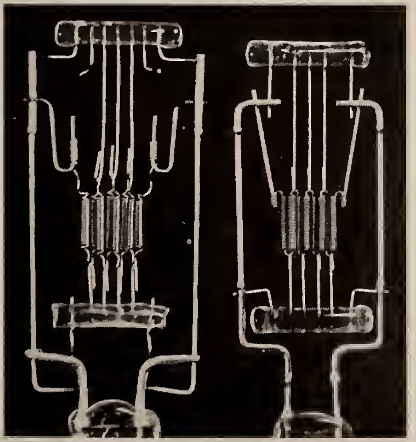
Britannica catalog

A forty four page two color catalog has been completed by Encyclopaedia Britannica Films. The publication, which lists close to 300 educational sound films, may be obtained by writing Encyclopaedia Britannica Films, Wilmette, Ill.

GE improvements

A major improvement in the construction of projection lamps was recently devised by General Electric's lamp department engineers, when they introduced a method for the mechanical forming of the complex lamp filaments, hitherto formed by hand. The mechanical technique results in improved screen illumination and more uniform performance.

Lamps now constructed mechanically include No. 500T10P, a 500 watt lamp rated at 25 hours, for use in 8mm. movie projectors; No. 750T12P, a 750 watt lamp rated at 25 hours, for use in both 8mm. and 16mm. projectors; and No. 1MT12P, a 1000 watt lamp rated at 10 hours, for use in 16mm. projectors.



THE old construction of hand formed General Electric filaments is shown, left, beside the new construction of machine formed filaments.

Post acquires TV

Post Pictures Corporation, taking the initiative in making television a source of supply for home 16mm. films, has recently acquired three 2-reel subjects produced for television by William Cameron Menzies. The films are *The Telltale Heart*, by Edgar Allan Poe; *A Terribly Strange Bed*, by Wilkie Collins, and *Marionette Mystery*, an original screenplay. Post Pictures believes this constitutes the first time that films produced exclusively for television are being made available for release through 16mm. non-theatrical outlets.

A new 1949 catalog of 16mm. sound films is also announced by Post Pictures. It contains eighty eight pages and includes the new Monogram program of thirty six feature pictures and Westerns. The catalog and full information on the three new ex-television films may be had by writing Post Pictures Corporation, 115 West 45th Street, New York 19, N. Y.

1948 Guide

The 1948 edition of the *Educational Film Guide* contains a selected, classified list of 3733 16mm. motion pictures and a comprehensive, alphabetic list which includes about 1735 additional titles. This volume is a complete revision of the 1947 edition. It is available, including all monthly supplements, at an annual subscription rate of $4.00 from the H. W. Wilson Company, 950 University Avenue, New York 52, N. Y.

Alaska distribution

Owners of 16mm. sound projectors in Alaska will now have a steady stream of Hollywood features and short subjects furnished them through Screen Adettes, Inc., Portland, Oregon. Physical distribution of prints will be from Anchorage, Alaska.

Film treatment spreads

Peerless Film Processing Corporation, 165 West 46th Street, New York City, specialists in a vacuum-vaporating treatment that extends useful film life, announces the installation of Peerless equipment in the laboratories of Byron, Inc., of Washington, D. C.

Miss America films

World in Color Productions, Elmira, N. Y., announces the release of three films covering the 1948 Atlantic City Miss America contest. Titles are: *Miss America of 1948, Miss America Contestants, 1948* and *Miss*

Auricon-Pro

16mm Sound-On-Film Camera

. . . Designed in Hollywood for the discriminating movie maker. Camera priced from $1095.00, complete with amplifier, microphone, tubes, batteries, headphones and instructions.

Prompt delivery... see your dealer or write today for further information.

★ ★ ★ ★ ★ ★ ★ ★ ★

Dual Phono-Turntable...

★ ★ ★ ★ ★ ★ ★ ★ ★

Pan-Tilt Head Professional Tripod...

★ ★ ★ ★ ★ ★ ★ ★ ★

Portable Power Supply Unit...

★ ★ ★ ★ ★ ★ ★ ★ ★

Velocity Microphone...

★ ★ ★ ★ ★ ★ ★ ★ ★

Auricon Hollywood

RCA Licensed

Guaranteed One Year

BERNDT-BACH, Inc.

7383 Beverly Blvd., Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931

HOLLYWOOD DOES IT AGAIN!!
NOW IT'S THE "MOVIE-OF-THE-MONTH-CLUB"

Now It's the MOVIE-OF-THE-MONTH CLUB and a membership in this new and novel organization, dedicated to the best in home-movie craftsmanship and production, is now available to you for only $2.00. Your membership card in this new club really constitutes a "First Edition," and will entitle you to enjoy privileges not ordinarily available to others.

THE MOVIE-OF-THE-MONTH-CLUB pictures will be collectors' gems . . . films that will make fascinating additions to your 8mm. or 16mm. movie library . . . pictures that will provide endless happy hours for you, your family and friends.

There are no dues in our MOVIE-OF-THE-MONTH-CLUB! You will receive the best home movie of our month on approval. You project the film on your screen before you decide whether or not you want to buy it.

Mail coupon today: enclosing only $2 for membership fee, and first reel will be sent by return mail, together with your membership card

Movie-of-the-Month-Club Dept. MM
6509 De Longpre Avenue
Hollywood 28, California
MEMBERSHIP COUPON

☐ ENCLOSED FIND $2.00 MEMBERSHIP FEE. Please enroll me as a member of the "MOVIE-OF-THE-MONTH-CLUB." I understand this does not obligate me to purchase any reels and that you will send me a new reel on approval approximately every month. I will return the reels sent me on approval within 5 days (enclosing 25c handling charge) or pay for them at the special club members' price (8mm—$2.00; 16mm—$4.00; 16mm Sound—$5.00. I have a ( ) 8mm ( ) 16mm Silent ( ) 16mm Sound projector. PLEASE STATE SIZE.

NAME ....
(Please print plainly)
ADDRESS ....
CITY.................... ZONE..... STATE......

SPECIAL PRICES TO CLUB MEMBERS ON LONGER REELS, FOR EXAMPLE:
200 Ft. 8mm. only—— $ 5.00
800 Ft. 8mm. Features, only—— 16.00
3 Musicols on a reel, only—— 12.50
12 Musicols on a reel, only—— 42.50

8-16mm Silent, Sound, Sales, Rental, Exchanges
MOVIES
Two 3c stamps for giant catalogue. State Size
Reed & Reed Distributors, Inc.
7508 Third Ave. Brooklyn 9, N. Y.

BLACK AND WHITE • KODACHROME
ENLARGED 8 to 16 REDUCED 16 to 8
DUPLICATES
GEO. W. COLBURN LABORATORY, Inc.
164 N. Wacker Dr., Dept. M, Chicago 6, Ill.

TITLE-CRAFT TITLES
FOR THAT PROFESSIONAL TOUCH!
40 artistic backgrounds available to select from at no extra cost. No charge for Tinting Film Amber!
WRITE FOR free illustrated brochure and samples.
TITLE-CRAFT, 1022 Argyle St., Chicago 40, Ill.

TRADE FIBERBILT MARK
SHIPPING CASE
Safeguard your Film. Ship in FIBERBILT CASES.
400' to 2000' 16mm.
FIBERBILT CASE CO.
40 WEST 17th ST.
NEW YORK CITY

America Pageant, 1948. World in Color also announces the formation of a subsidiary unit to be known as National Park Films, which will produce and distribute a series of twenty two short Kodachrome pictures of the national parks.

S.O.S. enlarged A greatly enlarged line of motion picture equipment for the advanced amateur is now carried in stock by S.O.S. Cinema Supply Corporation as a result of moving into larger quarters in its own building at 602 West 52nd Street, New York 19, N. Y. Acquisition of the building marked the twenty second anniversary of the company's growth.

Victor move Western offices of the Victor Animatograph Corporation have moved to a new location in the Cine Mart Building, 6912 Hollywood Boulevard, Hollywood 28, Calif.

Kodak films A new edition of *Kodak Films and Plates for Professional Use,* incorporating several completely new sections, is announced by the Eastman Kodak Company. It may be obtained through photographic dealers for thirty five cents.

Beaumont Newhall, former curator of the department of photography of the Museum of Modern Art, has been named curator of George Eastman House, Inc. Mr. Newhall is nationally known as a photographic expert, lecturer and author.

Sterling distribution Distribution of all Sterling Films in Ohio, Indiana, Michigan and Kentucky has been awarded to Lenco Photo Sales. Headquarters for Sterling Films, Inc., are at 61 West 56th Street, New York 19, N. Y.

Camera film Intended as a practical aid to the beginning amateur, the dealer and camera clubs, *Your Movie Camera and How to Use It* is a one reel film distributed by Hollywood 35mm. Film Company, 1626 North Wilcox Avenue, Hollywood 28, Calif. Directed by Paul Burnford, the film is a humorous treatment of the things that the novice should avoid doing. It is available in a Kodachrome-with-sound version, as well as in three black and white editions.

Busman's holiday

[Continued from page 59]

only a day (a fast man with a melody, this minstrel of ours!), Red turns his back on the creature comforts and heads westward into the sunset—San Francisco bound. . . . The balance of the story, Dud Porter tells us, is yet to be filmed!

There are, you may be sure, a goodly number of typical Skelton gags sprinkled through this rambling continuity. But there are also a number of interesting and inventive cinematic angles to the production which derive directly from the earliest make-do days of the motion picture.

Take the stagecoach sequence, for example. Comprised of the standard cross-cutting series of long shots, medium shots and closeups, the sequence includes only a very few long shots of an actual stage and horses galloping into the distance. The balance of the scenes—medium shots and closeups—were created by mounting a mock-up of the front part of a stagecoach on the open back of Red's convertible. (A close examination lower left on the medium shot still picture will show you the setup.)

With this securely in place, Porter was then able to film a wide variety of medium and close shots of Red and the stage driver, even including moving camera shots from another car of the rolling progress of the coach. And mind you, since Red travelled only in the *front* seat with the driver, the producers never did bother with creating the back of the coach at all.

The mock-up of the stagecoach front we suspect Red may have borrowed from an obliging studio property department. Other, more simple props the production crew made themselves. But there was one important item they couldn't fake. This was the huzzard. So, in true film fashion, they simply rented a trained buzzard by the day from one of Hollywood's many animal supply houses. And a mighty cooperative creature he turned out to be—as you can see in the still shot.

Production credits for *The Great Wilburspoon* list Red Skelton as producer and scenarist; Lew Borzage, a friend and professional director, behind the megaphone, and Dudley Porter, director of photography. With Red featured as the minstrel, the cast includes Georgia Skelton, his wife, as the miner's daughter; Rod O'Connor, announcer on Red's radio program, as the stage driver; Lew Borzage, doubling as the miner, and Pat McGeon, an actor from Red's radio show.

The picture is being produced at sound speed on 16mm. Kodachrome, with a Bolex H-16 and a Cine-Kodak Special as the cameras. The sound track will be largely post-recorded. Backgrounds for his busman's holiday have included the Malibu Mountains, the San Fernando Valley and the Mohave Desert.

If they don't get lost out there, and if the film ever gets finished, the end title will probably read: *Dud and I Dood It!*

Joseph H. McNabb, Bell & Howell President, dies

JOSEPH H. McNABB, ACL, president and chairman of the board of the Bell & Howell Company, died January 5 at the age of sixty one in Chicago's Lutheran Deaconess Hospital.

A charter Life Member of the Amateur Cinema League, Mr. McNabb was one of the true pioneers of amateur motion pictures. His vital and friendly interest in that field was indicated as early as July 28, 1926, when he was among the fifty seven persons at the League's founding luncheon, held in the Hotel Biltmore in New York City.

JOSEPH H. McNABB, ACL, president and chairman of the board of the Bell & Howell Company, who died January 5 at the age of 61. He was a Life Member of ACL.

Born in St. Thomas, Ontario, Mr. McNabb served with various railroads in the United States from 1902 until 1916, when he joined the young Bell & Howell Company as general manager. Six years later, at the age of thirty five, Mr. McNabb became president and chairman of the board, positions which he held until his death.

During Mr. McNabb's regime, Bell & Howell grew from an organization of eighty employees to one of roughly 3000 persons and from a gross annual volume of $163,000 to its present annual business of $22,000,000. Mr. McNabb, collaborating with George Eastman, helped standardize 16mm. film for amateur equipment, while the spring driven 16mm. camera he and Albert S. Howell developed was among the first to be offered in connection with the new film in 1924. Bell & Howell's latest development under Mr. McNabb was the Foton, a rapid sequence 35mm. still camera that introduced the sensational T stop

"PROFESSIONAL JUNIOR" CAMERA EQUIPMENT

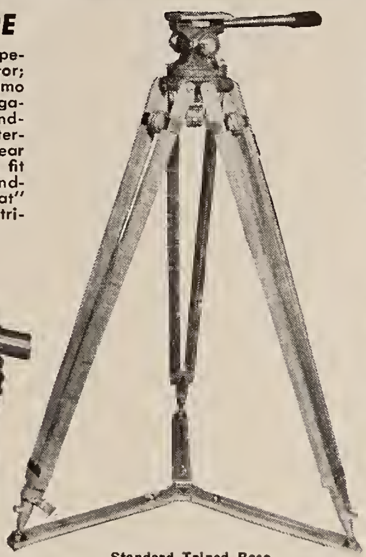
Interchangeable-Removable Head Tripods

FRICTION TYPE

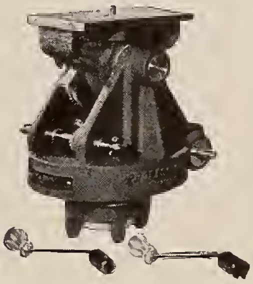
Handles 16mm. EK Cine Special with or without motor; 35mm. DeVry; B&H Eyemo with motor and 400' magazine; and all 16mm. handheld cameras. Head is interchangeable with the Gear Drive head. Both types fit "Professional Junior" standard tripod base. "Hi-Hat" and "Baby" all-metal tripod base.

GEAR DRIVE

The head, made of Dow Metal magnesium, weighs but 5½ lbs. and is interchangeable with the Friction type head. It handles all types of cameras. Snap-on metal cranks control pan and tilt action from both sides. Worm-driven gears are Gov't spec. bronze.

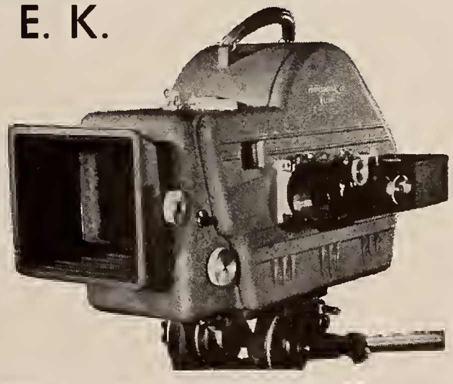


Standard Tripod Base and Collapsible, Adjustable Metal Triangle

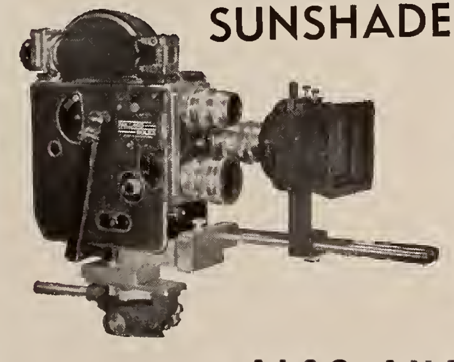


BLIMP for 16mm. E. K. CINE SPECIAL

This Blimp, constructed of Dow Metal magnesium, is thoroughly insulated to afford absolute silent operation. Exclusive features: follow-focus mechanism permits change of lens focus while camera is operating in blimp. Blimp takes synchronous motor drive which couples to camera. A dovetail bracket is provided to mount an erect image viewfinder.



SUNSHADE & FILTER HOLDER COMBINATION



For Bolex and Cine Special 16mm. cameras. Holds two 2" sq. glass filters and a round 2½" Pola Screen with handle which can be rotated for polarization. Covers all lenses from 15mm. to 6" telephoto and eliminates need of filters. Precision made of the finest materials. Compact, simple to assemble and dismount. May be permanently affixed to camera or quickly detached.

—ALSO AVAILABLE—

BABY TRIPODS
CHANGING BAGS
3 WHEEL PORTABLE DOLLYS
"HI-HATS"

Send for our catalog. It describes all our products completely

FRANK C. ZUCKER
CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

FROM THE
PERSONAL COLLECTION
OF LT. COMDR.
Clifford J. Lishman
United States Navy (Ret.)

MOVIE MASTERWORKS IN FULL COLOR

Here are those films with the master touch of Clifford J. Lishman, Master Cameraman, 7-Seas Voyager, and World Traveler. Superb color, continuity and composition. Shipped complete with reel and can, these are silent films with titles and/or expertly timed narration.

Which would you like to see first?

AVAILABLE IN 16mm, 100 FEET - ZION, BRYCE OR GRAND CANYON - $17.65 ea.

AVAILABLE IN 16mm, COMPLETE EDITION WESTERN WONDERLAND, a trip through Zion, Bryce and Grand Canyons - $65.50

DEATH VALLEY, a full visit to California's most colorful scenic region - $65.50

JUST RELEASED ... COLORFUL SAN DIEGO, where California began.
16mm, 100 foot reels . . . $17.65.
16mm Complete Edition . . . $65.50.
All the above also come in 8mm. Complete Editions, $29.75. Fifty ft. Editions, $8.25.

Lt. Comdr. CLIFFORD J. LISHMAN (U.S.N. Ret.)
Dept. 38 Box 132, La Jolla, California, U.S.A.

YOU MUST BE PLEASED OR MONEY BACK

DISTINCTIVE EXPERT
TITLES and EDITING
For the Amateur and Professional
16 mm. — 8 mm.
Black & White and Kodachrome
Price list on request
STAHL
EDITING AND TITLING SERVICE
33 West 42 St. New York, N. Y.

KODACHROME DUPLICATES
8MM. and 16MM. FINEST QUALITY 11c PER FOOT
Mail Orders Accepted
Hollywood 16mm. Industries, Inc.
6060 HOLLYWOOD BLVD. AT GOWER
HOLLYWOOD 28, CALIF.

VIEWS of HAVANA, CUBA
in Beautiful 35mm Kodachrome

We have a collection of over 70 different subjects at

50c each

Send for free list

KODAK CUBANA LTD.
Apartado 1349 Havana, Cuba

Easy • Quick • Convenient
MOVIES BY MAIL
from our
FILM RENTAL LIBRARY
FREE! our 1949 Sound movie catalog, hot off the press. Feature programs as low as $3.75.
Write to Dept. R
PEERLESS CAMERA STORES
FINEST HOME MOVIE SELECTION
138 E. 44th St., New York 17, N.Y.

system of lens calibration.

Mr. McNabb was noted principally as an organizer and business executive. Under his direction, the Bell & Howell Company became one of the first industries in the Middle West to collaborate with universities in developing cooperative student training programs. His company was also a Midwest leader in converting to national defense work.

With Mr. McNabb's passing the amateur movie industry loses one of its ablest leaders and the Amateur Cinema League one of its oldest friends.

Welcome to Natchez

[Continued from page 57]

visit and a colorful film record to carry away with them. Amateurs who sometimes long for the opulent settings of theatrical productions will find here a paradise of authentically romantic scenes, rivaling the most lavish Hollywood creations in beauty, charm and elegance.

Graceful and gracious as these subjects are, their pictorial charm can be notably enhanced by the knowing movie maker. He will remember to frame the classic beauty of the old homes through the languid branches of the ancient and sheltering trees. He will recall the glamour of a vanished era with human interest scenes of the beribboned belles and lovely ladies who are there to greet him. He will be lavish in his use of the closeup, capturing with it the delicacy of architectural detail and the fragility of the tender flowers. He will reward the stateliness of his subject matter with a steady camera. And above all he will refrain from the depravity of panning.

DUNLEITH

Possibly one of the loveliest houses in America, certainly an outstanding example of ante bellum mansions, is Dunleith, with its imposing large-columned galleries on four sides, a classic adaptation of the Greek temple. Built in 1847 by Charles Dahlgren, it stands on part of the original 1700 acre land grant given to the Rouths, his wife's family. Now the home of Mr. and Mrs. N. Leslie Carpenter, the fifth generation of Carpenters to occupy Dunleith, the house is shown on the afternoon tours, being open from 2:00 to 6:00 p. m.

MELROSE

Melrose, stateliest and concededly the best preserved of ante bellum mansions, is set amidst spacious lawns and gardens. Its grounds, furnishings, books and portraits, all practically unchanged since the house was built in 1845, are exquisite examples of the finest artistry and craftsmanship of the period. In the main dining room is a carved mahogany punkah over the table with a long silken cord, which was pulled by a servant to fan the dinner guests. The handsome Natchez landscape over the mantel was painted by Audubon. In the rear courtyard are the outside kitchen building and old-fashioned milking room, both still in daily use. Melrose is the home of Mrs. George M. D. Kelly, having been in possession of the Kelly family for four generations. It is shown on the morning tours.

D'EVEREUX

Another example of the pure classic type of Southern colonial architecture is D'Evereux, built in 1840 by William St. John Elliott. At the front of the house, six fluted columns set on square pedestals support a gently sloping roof which extends over the broad gallery running the width of the house. A balcony over the entrance is framed in wrought iron. The house is beautifully furnished with antiques of the period. Henry Clay was a frequent visitor to D'Evereux, and the hospitality he enjoyed there is recorded in *The Congressional Record.*

THE TAVERNS

Connelly's Tavern and King's Tavern are two interesting historical buildings which always attract tourists on the Pilgrimage. The former is the place where Lafayette was entertained at a ball during a visit to Natchez in 1825. Here, too, tradition has it, Aaron Burr plotted his dark intrigues. The tavern is a curious combination of primitive pioneer living and imported old-world elegance.

King's is the oldest house in Mississippi. The first United States mail brought over the Natchez Trace was delivered here for distribution. The present occupants of the house are direct descendants of the Postlethwaite and Bledsoe families, who have owned and occupied King's Tavern for over 130 years. Among its other treasures, King's boasts a legendary ghost of an Indian chieftain who appears at midnight in the old taproom.

UNFINISHED LONGWOOD

One of the most unusual of the old houses is Longwood, a Moorish castle of considerable proportions. It was started shortly before the war, but the outbreak of hostilities in 1861 prevented continuing the work on the interior, which was never completed. Pails of paint, brushes and tools may still be seen as they were left by the workmen who rushed off to answer the call to arms.

AND MANY OTHERS

We cannot take time here to describe each of the houses in detail, but the others are equally interesting and attractive. There is Arlington, with its fabulous Gold Drawing Room, priceless original furnishings, its lovely English boxwood gardens and the great hall, which contains a treasured collection of Italian paintings. There is Bontura, with its quaint galleries of wrought iron grillwork, built in Spanish colonial days on the river bluff owned by the King of Spain, the only Creole type house left in Natchez. Mark Twain and Stephen Foster were guests here.

There is Ravenna, noted especially for its graceful, curving staircase, beautiful woodwork and fragrant gardens running down to the magical bayou which half encircles the old place. During the War Between The States, courageous Southern ladies, with urgently needed supplies concealed beneath their voluminous hoopskirts, were wont to slip quietly through these gardens on missions of mercy to the Confederate Army encamped on the edge of town. And there is Richmond, which combines the finest of the early Spanish, the Greek revival and sophisticated ante bellum types of architecture. Richmond's treasures include the spinet used to accompany Jenny Lind when she sang in Natchez.

PAGEANTRY AND SONG

All these and many other picturesque historical attractions await you in Natchez. Your days will be taken up with the richly rewarding tours of the old homes. At night you will want to attend the Confederate Pageant, staged at the city auditorium on specified dates, a lavish spectacle depicting the glories of the historic events which made Natchez the unique city she was—and is. On alternate nights, programs of Negro spirituals are offered in the Rose Hill Church.

For an unusual and highly colorful travel subject, there is, certainly, no other community to compare with this proud old city sitting quietly among her sweet and scented memories. Like a *grande dame* in her declining years, she is ready and eager to recall the bright and scintillating days of her youth, with tales to warm the heart and fire the imagination of her young listeners.

Creative faking

[Continued from page 53]

enced movie makers are surprised when we explain our methods of creative faking.

In the same film—but slightly earlier in the chronology of Creation—there is another example of creative simulation. In this instance, scenes were not created as specific fakes of actuality—as were all of those so far described. The method in this case might more accurately be described as creative editing or, as above, simulation.

The sequence was intended to suggest the steaming birth of our planet as

16mm FILM EDITING AIDS

BY BELL & HOWELL

1. B&H Filmotion Editor. Complete, convenient, speedy. Includes Viewer which shows actual movies on miniature screen, Model 136 Splicer, Heavy-duty Rewinds. $151.00

2. B&H Film Editor. Winds film either way through Direct Viewer. Viewer enlarges stationary film frames for easy location of cutting points. Model 136 Splicer is included. 400′ . . . $72.00. 2000′ . . . $80.00

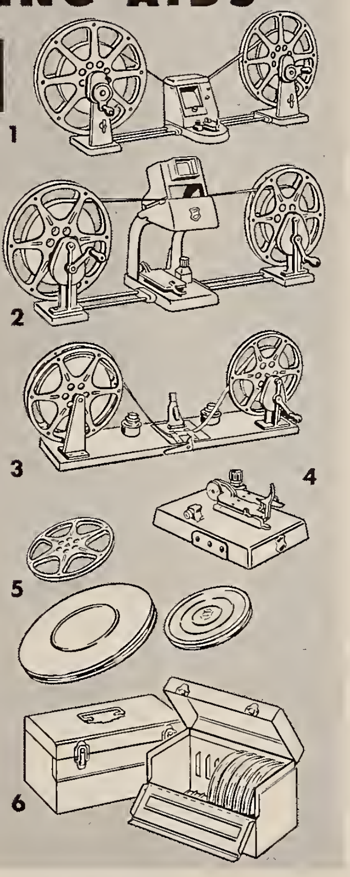
3. B&H Rewind-Splicer Model 72-M. Economical unit consisting of Model 72-L Splicer on a wood base with one geared rewind and one plain reel spindle. Handles both 16mm and 8mm film. $15.50

4. B&H Splicer Model 136. Makes the exclusive B&H *diagonol* splice, strong and pliable, on 16mm silent, 16mm sound, and 8mm film. Base is machined for easy attachment of rewinds. $21.50

5. B&H Reels & Cans. Capacity, 400′ to 2000′. Reels are of rustproofed spring steel; have "touch-threading" hubs. Cans are easy to open without tools.

6. Film Storage Case. Provides protective storage and convenient carrying of twelve 400′ 16mm films. Sturdy, metal container with sectional dividers and drop front. $5.00

At better photo shops now—these ond other B&H accessories. Or write for detoils. Bell & Howell Company, 7143 McCormick Road, Chicago 45.



THE WAY TO *Better Pictures...Easier*

THE NEW
EXPOSURE METER

Easier because it's so simple to use—just Press, Set, Read.

Easier because the PR-1 meter is so complete. It meets every need—incident or reflected light, movies or stills—and there's nothing extra to buy. A jewel of precision—a joy to beginner or expert. **$32.50*** at your dealer's. *General Electric, Schenectady 5, N. Y.*

The Meter with a MEMORY

Also dependable Type DW-58..$19.95* and $21.95*
*Fair traded. Fed. Tax inc.

GENERAL ELECTRIC

606-55

f-STOP
HIGH
LOW
TIME
1.4 2 2.8 4 5.6 8 11 16 22 32 45 64 90 128

New! Colorful!
Easy-to-Use
VARIETY
TITLES
Give your movie and slide titles the glamorous Hollywood Touch with VARIETY TITLES. No Pins! No Glue! Just press letters onto background. Infinite variety of effects. Kit, 444 characters 6 colored backgrounds $6.45 Sample Kit $1.50 (100 characters.) Send check or money order. No C.O.D.'s. *Write Dept. M*
PROSPECT PRODUCTS
9 Crary Ave., Mount Vernon, N.Y.
Free folder—"*You Have A Talent For Titles*"

PASADENA
ROSE PARADE
200 feet, 16mm Kodachrome, $30.00
GUY HASELTON
7936 Santa Monica Blvd., Hollywood 46, Calif.

BARGAINS
in Surplus 16 mm Reels
New—6 for $1.20 Used—6 for 85¢
Postage Paid
These are *empty* 400-foot reels only—no cans
Order today—No C.O.D.
Money back if not satisfied
AYERS MFG. CORP.
610 NEWBURY STREET
BOSTON 15, MASS.

GLAMOROUS HOLLYWOOD MODELS AND BATHING BEAUTIES IN BEAUTIFUL COLOR
100 ft. 16mm: Koda. $14.75; B&W, $4.00
50 ft. 8mm: Koda. $ 7.50; B&W, $2.00
Hollywood 16mm. Color
974 Edgecliff Drive Hollywood 26, Calif.

CINE DUPLICATES
8mm enlarged to 16, 16mm reduced to 8
8mm, 16mm & 16mm sound duplicates
Made in B&W or color on latest electronic controlled printers
Distinctive titling and editing
WRITE FOR FREE LITERATURE
National Cine Lab., Box 4425, Washington 17, D.C.

EXCITING FILMS
Thrilling Home Movies of all types.
Send only One Dollar for Super Short Subject "EXCITING STARS".
Order NOW from -
Dept. M.M.
EXCITING FILMS
1071 El Centro, Hollywood, Calif.
Check Size: 8mm ☐ 16mm ☐ Sound ☐

it took its place in the cosmos. The scenes used (as will be immediately clear in the frame enlargements) were made specifically for this purpose in Yellowstone National Park. They were not faked, but real. But in use they do not represent reality. They serve rather as symbols—and as such constitute creative faking.

To avoid dispelling the dramatic illusion of such inserts, certain precautions are necessary in planning these additional shots to be made at or near your home.

First, of course, is that they be limited almost entirely to closeups. Head and shoulder closeups of individual people; closeups of an examination of appropriate souvenirs from the trip; added scenes of the selection of fishing tackle or baiting a hook; closeups of hands pulling on cowboy boots or other special equipment; scenes of consulting a road map, followed by closeups of the map with route or place clearly indicated, and staged scenes of writing postcards (in lieu of titles) are but a few of many possibilities of creative faking.

Before shooting any of these specially planned closeups, it is advisable to study carefully the vacation or travel scenes which will appear, in the completed film, both before and after the added scenes. Of great importance is the need for checking costumes. There must be no variation in clothing (or condition of clothing) between the scenes actually taken on the vacation and those taken at home later. Sometimes little things like slight changes in hair styling or variations in earrings have to be watched for, if the subject of the closeup is a girl or woman. Even in the case of male subjects, it just won't do to have one closeup of a head badly in need of a haircut followed by a closeup of the same head obviously just out of a barbershop. In closeups of hands and arms, one must watch for such details as costume jewelry. The same rings, bracelets and watch must appear in connected scenes. And do not forget the time on the watch face!

Already mentioned in connection with the Arizona film is the need for matching sky conditions in consecutively real and re-created scenes. Sky conditions in turn involve the type of lighting, for scenes obviously taken on a cloudy-bright day with soft shadows cannot be well matched with other scenes taken on a cloudless day when shadows are sharply defined. The direction and angle of light in the original scenes also should be observed carefully before filming the additional scenes. If the vacation scene shows the shadows falling to the right side of the face, then the closeups we are going to make must create the same effect. Care in these respects will result also in a better match of sky tone—which is one further refinement of the illusion, possible in creative faking.

So why not get out your latest travel or vacation film and see if it cannot be still further improved by the fascinating magic of creative faking? There's no reason why that camera should be idle until next vacation!

Lighting should be high

[Continued from page 54]

pieces. One piece is 7 feet long; the other is long enough to make up the difference to the wall according to the size of the room in which it is used. Two strips form a set and are held together by a steel strap 8 inches long, 1½ inches wide and 3/32 of an inch thick. Half of its length is screwed to one end of the wooden strip, while the other half is attached by machine screws and wing nuts to the opposing end of the wooden strip meeting it.

Two steel straps, 4 by 1½ by 1/16 inches in size, are screwed to the outer ends of the wood strips and serve as anchors. The 1/16 inch steel strap on the end of the 7 foot wooden strip is inserted between the ceiling and the picture molding, and the strip is held there temporarily with the aid of a support. A prop like the one illustrated, consisting of a light stand with a wooden "Y" end, serves the purpose very nicely.

The light sockets are fastened to wooden blocks, 3 by 2 by ¾ inches in size, which are designed to slide along the strips with the aid of small angle irons. The light cords from the sockets are trained along the strips and the picture molding with the aid of elastic bands, picture hooks, etc. A small hole is bored through the shorter dimension of the wooden block in order to take dowel rods. Other appendages are slipped onto the dowels to hold such items as black paper to shield the light from the lens, or translucent tissue paper to eliminate undesired shadows, especially from the walls.

I find that four No. 1 flood bulbs, without reflectors, positioned in this way supply adequate general illumination in a room 15 by 12 feet. When it is planned to film scenes in, say, the living room and dining room, I place ceiling strips in both rooms, wired and be-lamped in advance. Then, when I move from one room to the other, all I have to do is to plug in the circuits.

I would like to mention that the apartment in which we are now living has two circuits of 15 amperes each. This means that a total of twelve No. 1 Photofloods (six on each circuit) could be used with safety. Using No. 2 flood bulbs for color films, no more than three lamps on each 15 ampere fuse is the recommended safety limit. I find that a maximum of 25 amperes current draw covers all my illumination needs.

This system of general illumination works very efficiently and has helped me film more scenes in a given time than would be possible with movable light stands. Naturally, this type of illumination may need to be supplemented by a spotlight or flood on the floor for special effects. But for the simple basic illumination of most family films it is almost ideal. . . . And besides, your youngsters can't knock it over.

Parties make the picture

[Continued from page 51]

PUMPKINS AND SPOOKS

And now, Halloween. A bit more difficult to film—but very impressive, if you are willing to give some special attention to lights. Here again, we have colors and costumes and games. The colors, of course, will be orange and black, the decorations fall-ish—pumpkins, apples and shocks of corn. And there'll be skeletons and ghosts and big black cats.

The games should be planned with the movie in mind, if the film is to be a real success. And the guests, as is the custom, should be masked. Guessing who's who on the screen will add to audience enjoyment. And the unmasking will provide you with a strong climax.

HAPPY BIRTHDAY

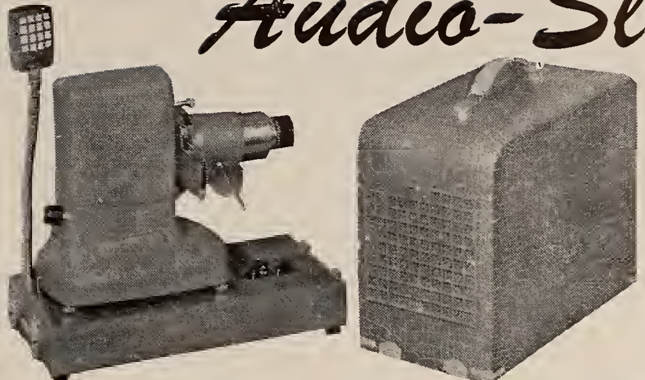
Most common, and human, is the birthday party, a type of celebration that takes place often in almost any house. For here are all the advantages offered by other parties—plus the special interest centered on the birthday child.

Begin your film with the arrival of the guests. Then move along to the games, always concentrating your attention on the activities of the honor guest. The opening of gifts is the big moment of any birthday party, of course. And the recipient's reactions as each present is opened, acknowledged and enjoyed should be accorded a generous number of film feet. Also, the blowing-out of the candles and cutting of the cake. These two ceremonies are the big moments of any birthday party, so be sure you don't sell them short!

Some parties will consume a whole roll of film or more, while smaller, less important affairs may require only twenty or thirty feet. In either case, when planning a party picture, ask yourself this: "Who and what are important?—What is it I want to get across?"

Then answer your question carefully, continuously—on film—and your party picture will be a success on the screen, forever enjoyed!

Audio-Slide



New and Different!

Gives You SOUND with your 2x2 Transparencies

Projector not furnished! you use your own projector.

• Puts LIFE in your Color Transparencies
• Makes you Master of Ceremonies

This new microphone, amplifier, and beautiful alligator leatherette case for use with your own 2x2 slide projector is particularly impressive at lawn parties, clubs, or in your living and projection rooms. Your own voice comes from the screen . . . at the "mike", you are the master of ceremonies . . . it helps control your shows. The AUDIO-SLIDE is especially outstanding in the School Room or at Sunday School. You can plug in a turntable if you wish.

Most silent slide projectors will mount on the base and carry in the same case. AUDIO-SLIDE has the famous Movie-Mite four-watt amplifier with both volume and tone controls on the projector base. All cables are included.

Write for literature. . . . See your photographic dealer today for a demonstration.

"KEEP YOUR EYES AND EARS ON MOVIE-MITE"

MOVIE-MITE CORPORATION
©1945 1105 EAST 15th ST. KANSAS CITY 6, MISSOURI

NEW! STRANGE! DIFFERENT!

3 16mm SPINE-TINGLERS in a uniquely different manner. The subtle artistry of Director William Cameron Menzies adds new dimensions to awe and wonderment.

POE . . . FOR THE FIRST TIME in 16mm

THE TELL-TALE HEART by Edgar Allan Poe with Richard Hart

The eerie classic by the father of the mystery story masterfully interpreted and brilliantly acted. Imaginative photography captures perfectly the haunting atmosphere of this fascinating drama.

2 reels, running time 17 minutes Price: $50.00

COLLINS . . . FOR THE FIRST TIME in 16mm

A TERRIBLY STRANGE BED by Willkie Collins with Richard Greene and Roman Bohnen

The hypnotic spell of Collins' Victorian hair-raiser about a stranger in a strange, monstrous bed is brought to the screen with all its original potency.

2 reels, running time 16 minutes Price: $50.00

MARIONETTE MYSTERY with Regis Toomey

A new approach to the mystery drama. Done in miniature, with you, the audience, participating. You are among the suspects.

2 reels, running time 21 minutes Price: $60.00

Available at leading film libraries and dealers. Write our Dept. 13 for complete catalog of over 300 16mm sound pictures, shorts and features.

KEEP POSTED WITH

POST PICTURES CORP.
115 W. 45th St., New York 19, N. Y.

8 CLUBS 16

The people, plans and programs of amateur movie groups everywhere

Los Angeles 8's banquet First prize in the 1948 contest sponsored by the Los Angeles 8mm. Club went to Louise Cramer for *High Heels*, which was also awarded the Babb Achievement Trophy for the best picture of the year. Al Larsen won the Horton Vacation Trophy as second prize for his *Farming in Michigan*. The presentations were made at the club's annual banquet.

Officers for 1949 were chosen in the business session preceding the dinner. Mr. Larsen became the new president, with Eugenia Elliott selected as secretary and Dean C. Stocks as treasurer.

Milwaukee television series Twelve weeks of amateur movie programs were televised by WTMJ-TV just before the holidays, starring members of the Amateur Movie Society of Milwaukee, ACL, during which the producer of each week's offering was interviewed for the benefit of the video audience.

Lend Me Your Ear, by Erma Niedermeyer, ACL, was first shown as an experiment and proved so popular that it was followed by the eleven others.

Chile national contest The five best films of the year were selected by a jury of Cine Club Amateur de Chile, ACL, as the winners of the 1948 Concurso Nacional. *Florida*, by Max Fuhrmann, was accorded top honors. *La Copia Feliz del Eden*, by Jorge Meyer, placed second. In order listed, the following filled third, fourth and fifth places: *Triptico De Chile*, by Carlos Feuereisen; *Hojas De Album*, by Max Fuhrmann; *Volando a Nueva York*, by Enrique Gundermann, ACL.

Albany guest screenings A highly interesting program of films was shown members of the Amateur Motion Picture Society of Albany, ACL, at their last pre-holiday meeting. All the films projected were by members of the Denver (Colo.) Cinema League. *Colorado Symphony*, 8mm. Kodachrome by Markley L. Pepper, ACL, led off the program, which was followed by his instructional film, also 8mm. Kodachrome, *Lenses and Shudders*.

Next was *The Invisibility Machine*, by Dr. Alfred D. Kleyhauer. A 16mm. black and white picture, it demonstrates trick shots possible with the Cine Special. *San Francisco World's Fair*, by M. W. Swansick, ACL, and *Into The High Country*, by Harry Bergstrom, ACL, both 16mm. Kodachrome, followed.

Mr. Bergstrom's unusual film, *National Shrine of St. Francis Xavier Cabrini*, in 16mm. Kodachrome, a copy of which is in the Vatican Library, at Rome, concluded the showing.

Johannesburg plans salon Announcement has reached the offices of the ACL that the Johannesburg Photographic and Cine Society, ACL, of South Africa, is planning its 13th International Salon—Cine Section, to be held during May of this year.

It is the hope of the planning committee that this year's event will be truly international, and they are inviting amateurs everywhere to submit entries. Entry blanks may be obtained by writing to the League's Club Department.

Passaic winners Henry E. Hird, FACL, presented the prizes in the 1948 Henry Hird contest at a pre-Christmas meeting of the Passaic (N. J.) Cinema Club, ACL. In the 16mm. class, Walter A. Sargent, ACL, took first prize with *A Fish Story*, a film documenting the fishing industry at Gloucester, Mass. Second prize went to Werner von Bergen, ACL, for *The Grand Teton*. Arthur Labusohr received honorable mention for his *Christmas at McBain's*. A humorous fantasy, *98 In The Shade*, won first place in the 8mm. class for Walter P. Koechel, ACL.

Edmund Zacher, ACL

MAXIM AWARD winner Ernest H. Kremer, ACL (left), shows Mrs. Kremer replica of Maxim Memorial at recent presentation ceremonies before Hartford (Conn.) Cinema Club, ACL.

Frank M. Betz

DAYTON Amateur Movie Club, ACL, makes honorary member of Ralph E. Gray, FACL (right), as Milton H. Bolender, president, hands him jumbo card.

Minneapolis Christmas party

A special all 8mm. show was enjoyed by members of the Minneapolis Cine Club, ACL, at their annual Christmas dinner program. *Historical Southeast and Its Byways*, by Steve Boyles, headlined the show. This was followed by *Some Crust!* by Chris Egekvist; *Tulip Time in Holland*, by Cornelius J. Bulte, ACL, of Amsterdam; *Grand Slam*, by Ray Kullberg, Ralph Bowman and Paul Frantzich; *Family Album*, by all 8mm. members of the club, and *Aquatennial Time*, by George Meyers, Austin Larson, Bob Kleinman, Conrad Eliason, Rome Riebeth, Herb Thompson, Jerry Peterson and Mr. Egekvist.

Slavin hospital drive

Members of the Slavin Amateur Movie Club of Brooklyn, ACL, are currently engaged in salvaging old films to be sent to veterans' hospitals all over the country. Films received are cleaned, repaired and edited before going out to the hospitals to become part of their permanent film libraries.

The club president, Louis Slavin, asks other amateurs or club groups who have unwanted footage cluttering up their files to donate it to this worthy project. The films should be sent to Slavin Amateur Movie Club, 511 Alabama Avenue, Brooklyn 7, N. Y.

New Raleigh group

A permanent movie section of the Raleigh (N. C.) Camera Club was recently organized and is busily planning its coming meetings, which are to take place on the second and fourth Thursdays of each month.

At the organization meeting the following officers were elected: Robert M. Du Bruyne, president; William J. Speed, ACL, vicepresident; Luke A. Forrest, secretary; Mrs. Harry E. Cooper, treasurer.

After election of officers, a brief talk was delivered on movie cameras and equipment, which was followed by a screening of 400 feet of Ansco Color of New York City, filmed by Mr. Speed on a recent visit.

L.A. ballots

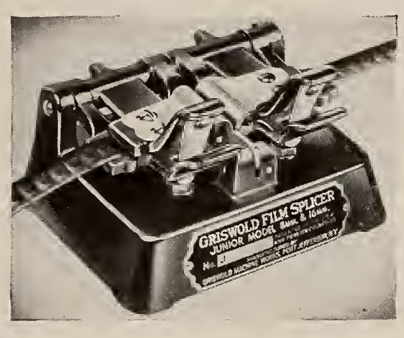
Officers for 1949 were elected by the Los Angeles Cinema Club at a pre-holiday meeting. Herbert F. Sturdy is the new president, with Charles J. Peters as vicepresident. William P. Johnson and Jack Shandler became secretary and treasurer, respectively.

La Casa travel night

An interesting and entertaining showing of travel pictures was presented recently at a meeting of La Casa Movie Club, ACL, of Alhambra, Calif. Six 8mm. and three 16mm. member films were projected. Among these were *Long Beach After The*

THE SPLICER made specially
for Home Movie Makers
GRISWOLD JUNIOR MODEL
FOR 16 AND 8MM SOUND AND SILENT FILMS

This is a smaller model of the popular GRISWOLD splicer, known and used throughout the motion picture industry as the finest splicer that money can buy. Has the same all-metal precision construction and exclusive design features which make accurate splicing a quick, easy, fool-proof job for anyone. The low price for this high quality instrument will surprise you. . . . Look for the GRISWOLD nameplate when you buy.



GRISWOLD splicers are made in models for every size and type of film.

BULLETIN No. 10 with price mailed on request.

GRISWOLD MACHINE WORKS
DEPT. A, 410 MAIN STREET, PORT JEFFERSON, N. Y.

A New Illustrated Catalogue of 1000 Rare, Out-of-Print and New
FILM BOOKS
Also: DANCE, THEATRE & COSTUMING
Write for your FREE copy
A & B BOOKSELLERS
Specialists in Film Books
Dept. M, 63 Fifth Ave., New York 3 OR 3-1570

ENO
THE OLDEST NAME IN 16th EDITING
THE RALPH R. ENO CORP.
626 W. 165 ST. • NEW YORK
Send your film for free criticism or estimate.

Easy Time Payments
on
AMPRO, NATCO, MOVIE MITE, DE VRY, BELL & HOWELL, KEYSTONE, VICTOR, REVERE, cameras and projectors and all equipment . . . also films. No interest or carrying charges. We carry all Castle, Official, Pictorial, and Hollywood films. We Exchange your equipment or films, or will buy them for cash.
Catalogue free. State 8, 16, or sound
FRANK LANE & CO., 5 LITTLE BLDG.
BOSTON, MASS.

CINELARGER
Makes fine enlargements from 8mm, 16mm MOVIE FILM B&W or COLOR

$18.95
tax incl.

NOW, YOU CAN MAKE FINE, LIVELY ENLARGED PRINTS FROM YOUR 8MM OR 16MM MOVIE FILMS. CINELARGER USES STANDARD 620 ROLL FILM FROM WHICH CONTACT PRINTS OR ENLARGEMENTS CAN BE MADE. EVERY MOVIE-MAKER WANTS A CINELARGER. AVAILABLE IN TWO SIZES, 8MM OR 16MM.
Write for free picture folder No. CMM
AVAILABLE AT DEALERS EVERYWHERE
TESTRITE INSTRUMENT CO., Inc.
NEW YORK 3, N. Y.

Send for your Bass Bargaingram! NO.257

I've printed a new BARGAINGRAM for all the camera fans who want to buy fine photographic merchandise at my kind of bargain prices. You're entitled to your free copy ...just drop me a reques..

Charles Bass
President

Quality since 1910
Bass Camera Co.
179 W. MADISON ST.
CHICAGO 2, ILL.

Hollywood 16mm. Color

KODACHROME DUPLICATES
16mm., 8mm. 11c per foot
Mail Orders Accepted. Discount to Dealers.
974 Edgecliff Drive Hollywood 26, California

POWERFUL 5½" COATED F-3.5 TELE-LENSES
(138mm) for Bolex, Victor, B & H, Revere, Keystone, etc. 16mm cameras. Sharp, color corrected AAF surplus lenses in our focusing "C" mounts. A powerful lens for REAL close-ups. Mailed insured. Complete with dust cap. $39.50
CENTURY PRECISION SPECIALTIES CO.
2231 Barry Ave. Los Angeles 25, Calif.

PASADENA
TOURNAMENT OF ROSES
1949
Filmed in Spectacular Color! Gorgeous, Glamorous, Spectacular Prize Winning Flower Bedecked Floats—Replete with Beautiful Girls—Don't Miss This!
Available in 1-2-3 or 400 foot lengths
$16 per hundred, or $60 for complete edition
COD's 20% please. Residents of Calif. please include 2½% sales tax.
ARTHUR H. HART
CINEMATIC DEVELOPMENTS & CINECHROME LAB.
2125 Thirty-Second Ave., San Francisco, Calif.

2¼ x 3¼ COLOR PRINTS 50c each
Price of larger prints on request
From 8 and 16mm Color Film
Send 3 frames or tie thread next to frame desired. Add 25c handling charge on orders of less than $5.00. No C.O.D.'s.
HOUSE OF COLOR
1108 Seal Way Seal Beach, Calif.

STOP APOLOGIZING FOR YOUR MOVIE TITLES
Write today for a FREE A-to-Z Sample Title Test Kit. Make titles that are different . . . better and tailored to your taste. Try our method . . . FREE.
COMPLETE COLOR OR B.&W. OUTFIT $6.50
A-to-Z MOVIE ACCESSORIES
175 Fifth Avenue Dept. M New York 10, N. Y.

"millions for defense"
. . . but you don't need millions to defend films against dirt, oil, scratches and other hazards. Insist on the reliable
PEERLESS FILM TREATMENT
PEERLESS FILM PROCESSING CORPORATION
165 WEST 46th STREET, NEW YORK 19, N. Y.

Earthquake, by George B. Stone; *Our Eastern Vacation*, by William A. Ware; *Vacation*, by A. A. Maryott; *Cotton Wood Lake*, by Dr. A. J. Linderman; *Monterey Bay and the Coast*, by Nella G. Stiverson.

Richmond open house The big event of the year for members of the Richmond (Calif.) Movie Camera Club was the gala night celebration held before the holidays. A gay, carnival atmosphere prevailed at this occasion, and the highlight of the evening was the awarding of the Hollywood-type Oscars to club members for their year's work. Taking top honors were *Saturday Night*, by Bob Buckett; *Tints of Nature*, by Miss Whittlesey; *Making Ceramics*, by Tom Beddoes, and *Floral Splendor in Hawaii*, by Edna Hunting.

Kansas City awards An innovation was introduced in judging the 1948 annual contests held by the 8-16 Home Movie Makers of Kansas City, Mo. At the end of the program, judging was done by the audience with the aid of an applause meter.

Results in the 16mm. class were as follows: Cal Duncan, first place, for *Gold To Happiness*; Robert C. Davis, second place, for *Beyond the Blue Horizon*; John C. Sherard, third place, for *50th American Royal*. Winners in the 8mm. class were not known at press time.

Minneapolis 8's elect Recent election of officers by the Minneapolis Octo Cine Guild returned Ralph Mueller as president; Clinton Hedsten, vicepresident; Chris Nielsen, treasurer, and Earl Peterson, secretary.

North Kent schedule Members of the North Kent Cinema Club, of Barnehurst, Kent, England, are having a very busy time of it this current season. Like most other English amateur groups, club interest is centered on unit produced films, of which North Kent has three in progress at the moment: *Late Extra* and *Silence Is Not Golden* (16mm.), and *The Bell* (8mm.). In their spare time, members have been availing themselves of the club owned sound recording equipment to add sound to their silent films.

Kings film gift Of interest to clubs wishing to serve their community through movie making is the recently completed project by members of the Kings Cine Club, ACL, of Brooklyn, N. Y. A club produced film documenting the activities and services of the Hebrew Educational Society was presented to that organization on the occasion of its fiftieth anniversary celebration in January. The film ran 1000 feet of 16mm. Kodachrome.

Single frame controls

[Continued from page 58]

MAKING THE PARTS

As I recall now, all the parts were made in three or four evenings. The star wheel was turned 13/16 of an inch in diameter and 5/16 of an inch thick, from tool steel. The teeth were cut with a file to 5/16 of an inch by 1/16 of an inch at their tops, the root diameter being 17/32 of an inch. Reasonable irregularities in filing are unimportant. Tempering was to "light straw," drawing being done by heating a bolt screwed into the threaded bore.

OTHER ADAPTATIONS

The basic design—use of the star wheel—can be adapted to other forms of camera button releases. Where the button moves *into* the camera case, Fig. 2 could be revised by eliminating the pull rod and turning the mechanism to cause the tripper arm to bear directly against motor release. Another variation might use a bell crank as in Fig. 3.

OTHER METHODS

For cameras with a release arm pivoting on a point, a device similar to that shown in Fig. 4 has been discussed elsewhere. A fine steel knitting needle, bent to a curve found by experiment, was attached to the motor release arm. The originator claimed that his finger would slip off when the curve was pressed at a certain point, thus allowing quick return of the release. The inherent spring of the needle eliminated unnecessary jars to the camera.

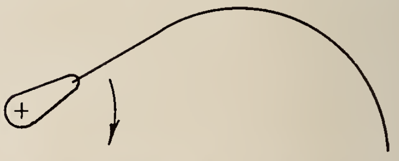


FIG. 4: For cameras with pivoted-type motor release, an ingenious frame by frame control can be devised by attaching fine steel knitting needle to the camera lever.

Designs for electromagnetic releases have been published from time to time. (Movie Makers, April, 1948—Ed.). The writer, however, has not made great explorations along this line, as he frequently finds himself quite remote from any source of electricity.

It was found that the star wheel device also adapts itself to normal running and locked-in running of the camera. No exposure corrections have been necessary in the single frame operation.

Closeups—The End of an Era

WEDNESDAY, January 5, dawned cool, gray and rain swept. Mist hung in the air like a pall, and the groping whistles of the harbor craft rolled mournfully over the city. The rain slashed and chewed at the dirty snow still in the gutters. It was the day of the funeral.

. . . We join the world's movie enthusiasts in mourning the loss of Colonel Roy W. Winton, who contributed so greatly in the development of amateur movie making.

Joseph H. McNabb, ACL
President
Bell & Howell Company
Chicago, Ill.

The office was tense with inactivity. The compelling occupations of the past two days—the list of names to telephone, the letters to write, the wires to be sent—all of these things were done now. The numbing opiate of action was wearing off. There was nothing to do now but wait.

. . . The Amateur Cinema League has lost a great leader, and the amateur movie maker a true friend.

Walter Bergmann, FACL
Mount Vernon, N. Y.

The service would be at one. At eleven you went down to the cafeteria to have lunch. But it was too early; the food was not ready. So, you walked around the block, smoked a cigarette and finally had a bowl of heavy soup. It was a quarter to twelve.

. . . I am shocked at the loss of my dear friend Colonel Winton and wish to express my appreciation for having known him so long and favorably.

Charles Bass
Bass Camera Company
Chicago, Ill.

You arrived at the funeral chapel at twelve o'clock, and you found you were the first one there. Black coated attendants greeted you with low voiced sympathy. "Are you a member of the family?" one said, and you said "No. No, you were not a member of the family." You had a job to do, that's all. You had to check the flowers. You didn't tell him that Colonel Winton had no family.

. . . The death of Colonel Roy W. Winton is a distinct loss to all of us who had the privilege of knowing this distinguished gentleman . . . Please convey to the appropriate member of his family my sincerest sympathy.

Ralph E. Gray, FACL
Miami, Fla.

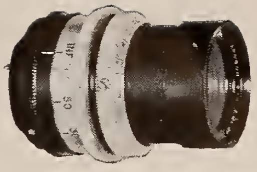
There was an American flag draped across the foot of the open coffin. Flowers rose in bright masses around it, and their mingled scent hung almost sickeningly in the hot, still air. You went out for a drink of water. And then you came back, and you looked at all the little cards and you copied down all the names. An electric organ began to drone softly in the background, and the first friends were arriving. You went out to greet them.

. . . With deepest sympathy—Eastman Kodak Company; With profound sorrow—Horace Jones; With sincerest condolence—Metropolitan Motion Picture Club; With all our sympathies—Mr. and Mrs. John G. Lee; With sincerest sorrow—Eugene Castle and Murray Goodman.

Now the chapel was filled and the great double doors closed in the silence . . . *I am the resurrection and the life, saith the Lord: he that believeth in me, though he were dead, yet shall he live* . . . The voice was strong, soothing and confident. . . . *The Lord is my light and my salvation; whom then shall I fear? The Lord is the strength of my life; of whom shall I be afraid?*

You found that your hands were clenched and moist. So you relaxed them, dried them on your handkerchief and again looked forward . . . *I will lift up mine eyes unto the hills, from whence cometh my help. My help cometh even from the Lord, who hath made heaven and earth.*

The black-robed figure turned away, then, from the chapel and faced the bier. Let us pray, he said . . . *Unto God's gracious mercy and protection we commit you. The Lord bless you and keep you. The Lord make His face to shine upon you, and be gracious unto you. The Lord lift up His countenance upon you, and give you peace, both now and forever more . . . Amen.*



U. S. Pat. No. 2260368

GOERZ AMERICAN
APOGOR
F:2.3

the movie lens with microscopic definition successful cameramen have been waiting for—

A new six element high quality lens for the 16 and 35 mm film camera. Corrected for all aberration at full opening, giving highest definition in black-&-white and color. Made by skilled technicians with many years of optical training.

Fitted to precision focusing mount which moves the lens smoothly without rotating elements or shifting image.

This lens comes in C mount for 16 mm cameras. Fitting to other cameras upon special order.

Sizes available now: 35 and 50 mm uncoated and 75 mm coated.

Write for prices, giving your dealer's name.

The C. P. GOERZ AMERICAN
OPTICAL COMPANY
OFFICE AND FACTORY
317 EAST 34 ST., NEW YORK 16, N. Y.
MM-2

CLEARANCE SALE

Want a real buy in 16MM SOUND FILMS? Take advantage of the I.C.S. 1949 CLEARANCE SALE of 16mm sound films—features, comedies, educationals, cartoons, novelties, etc. Send for our giant list "A" today stating machine you own (make and model).

INSTITUTIONAL CINEMA SERVICE INC.
1560-M2 Broadway New York 19, N. Y.

THE ONLY BOOK DEVOTED EXCLUSIVELY TO TITLES
Every step explained, simply and thoroughly.

It Answers Every Title Making Problem

Only $1 POSTPAID

Sold Only by Mail

MAIL A DOLLAR BILL TODAY

HOW TO TITLE HOME MOVIES
8 mm 16
85 PAGES ILLUSTRATED

WESTWOOD SALES CO. 635 VICTORIA AVENUE, SAN FRANCISCO 12, CALIFORNIA

DIRECT 16MM SOUND
with MAURER RECORDING SYSTEM

For the Producer of 16 mm business, educational and religious films

- EDGE NUMBERED WORK PRINTS
- SOUND RECORDING
- DUPLICATE NEGATIVES
- SYNCHRONIZED STUDIO PHOTOGRAPHY
- RELEASE PRINTS—COLOR and B & W

GEO. W. COLBURN LABORATORY, Inc.
164 N. Wacker Dr., Dept. M, Chicago 6, Ill.

ROY W. WINTON, ACL

TO Roy W. Winton his job as managing director of the Amateur Cinema League was as much a pledge as it was a position. He believed in principles, as well as payrolls, and he fought for these principles with all the fervor and dedication of a knight on holy crusade.

He believed, in the first place, in the decency and dignity of amateur filming. He imparted dignity to this magazine, and he demanded decency of those who would advertise in it. In the subject matter of amateur motion pictures, he expected decency from the beginning, and, as the stature of amateur films grew with the years, he applauded their increasing dignity.

He believed, as well, in the unlimited scope of personal motion pictures. From the fireside to the factory, from the traveler to the theologian, he believed no subject was beyond their cognate interest. He saw films as serving humanity, as well as human beings.

He believed, finally, in the freedom of amateur filming. He regarded the hobby as a treasured and untrammeled medium of human expression. Those who sought, for whatever selfish or misguided reasons, to regulate or restrict that medium were seared by his anger and turned back by his opposition.

Amateur movies today are better, bigger and freer for his being with us. We are much in his debt.

THE AMATEUR CINEMA LEAGUE, INC.
Founded in 1926 by Hiram Percy Maxim

DIRECTORS
John V. Hansen, *President* Ethelbert Warfield, *Treasurer*
C. R. Dooley, *Vice President*
Mrs. L. S. Galvin
H. Earl Hoover
Harold E. B. Speight
Philip N. Thevenet
Stephen F. Voorhees

The Amateur Cinema League, Inc., sole owner and publisher of MOVIE MAKERS, is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Five dollars a year.

AMATEUR CINEMA LEAGUE, INC., 420 LEXINGTON AVE., NEW YORK 17, N. Y., U. S. A.

League loses pioneer leader

[Continued from page 55]

became a League member, under the Colonel's dynamic enthusiasm.

In 1935, the League participated in the first National Photographic Exposition, at New York City, and, spearheaded by the Colonel's fiery opposition to all pressure-group invasions of the amateur field, defeated an especially vicious licensing bill in the New York State legislature.

With 1939 came America's two great world's fairs, and in June the ACL published its gala World's Fair issue of Movie Makers. *The ACL Movie Book* replaced *Making Better Movies.* The status of Fellowship in the Amateur Cinema League took its honored place in 1940 with the election of five. And then, in 1941, war broke over the United States.

Colonel Winton immediately offered his military services to the United States Army (he was fifty eight), but was politely declined as too old. Rebuffed in that effort, he threw the full energies and resources of the Amateur Cinema League into war work by the movie medium. During the war years, and operating either through its headquarters staff or through its members, the League aided the film programs of the Office of Strategic Services, the Air Warden Service, the American Red Cross and the Office of Inter-American Affairs.

In June, 1944, the editor of Movie Makers, Arthur L. Gale, FACL, resigned. Faced with the wartime manpower shortage, Colonel Winton added this responsibility to those of his position as managing director. He was to hold the editorship of the League's magazine until November, 1947.

Before that time, however, Colonel Winton was involved—over that year's Memorial Day weekend—in a serious automobile accident. Although the crash left him with no visible disabilities, it proved later to mark the beginning of the end. His health declined slowly during that year, more swiftly during 1948, and death came at the end from cerebral hemorrhage.

The man who was to guide the destinies of the Amateur Cinema League for a generation was born on August 22, 1883, in Huntingdon, Ind. His father was Joseph P. Winton, a pioneer newspaper man in Kansas, and the family soon moved to Winfield in that state, and later to Guthrie, Okla. The boy's education was in the public schools of those communities, climaxed by a Bachelor of Arts degree from the University of Kansas in 1904.

For two years following graduation he served variously as reporter and editor on midwestern newspapers. Then, with his enlistment in 1906, came his long years of service in the United States Army. Rising ultimately to the rank of lieutenant colonel, Colonel Winton saw duty at western Army posts, in the Philippine Islands and in France during World War I. He took part in four major offensives, was wounded in action and later received the Purple Heart. His retirement from the Army came in 1921. From that year until 1926 he was a field representative of the National Recreation Association. It was from this work that Mr. Maxim called him to organize the Amateur Cinema League.

Those who knew Colonel Winton as an individual, rather than as an executive, will remember a gentleman of courtly charm and graciousness. He had majored in college in the Romance languages, and he spoke both French and Spanish with fluency. His taste in art was catholic and informed, but stopped short of the extreme modernists. He was a member of the Grolier Club, a society of bibliophiles, and a founder of the Hajji Baba Club, a small and select group of Oriental rug collectors. But his real love among the arts was for music. He played a sensitive personal piano, favoring such composers as Richard Strauss, Schubert and the simpler Bach. He was for a decade a devoted member of the Metropolitan Opera Club.

It has been remarked by many that Colonel Winton lived out of his era. If such was indeed the case, our era and the entire hobby of amateur motion pictures have been vastly the richer for it.

—*J. W. M.*

CLASSIFIED ADVERTISING

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS SAYS: You'll get satisfaction to a "T", Under our thirty-nine-year-old guarantee.— *CHARLES BASS*, President. 16mm. Auricon sound-on-film camera Model CM-71, self blimped, 200 ft. capacity, 150 volt AC synchronous motor, with Parallax View-Range Finder for 17mm. lenses up to 3", noise reduction amplifier, high fidelity microphone; with 1" Kodak Anastigmat *f*/1.9 coated lens in "C" mount, Auricon portable supply unit with control panel and speed regulator, complete with Auricon microphone boom, professional silent ball friction tripod, complete with case, $2199.67, F.O.B. factory. Write for detailed information. 16mm. Zeiss Movikon, Sonnar *f*/1.4, cpld. R.F., like new, with case, $425.00; Movikon lenses: 20mm. Tessar, *f*/2.7, $125.00; 2" Sonnar *f*/2.8, T red coated, $125.00; 3" Sonnar *f*/4 coupled to range finder, $165.00; 18cm. Tele-Tessar *f*/6.3, with finder, $235.00; 16" Tessar *f*/4.5 in foc. mt. for Askania, like new, $275.00. We buy 'em, sell 'em, and trade 'em. Complete stocks of new Cine equipment, all makes. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago 2, Ill.

■ GUARANTEED fresh, panchromatic film, 25' 8mm. Weston 80, $1.65; 25' 8mm. color, $4.10; 25' 8mm. color base, $2.25; 100' 16mm. outdoor film (anti-halo), $3.45. Free machine processing! MK PHOTO, 451 Continental, Detroit (14), Mich.

■ 16MM. SOUND FILM RECORDER, 200 ft. daylight loading. Bodine Synch. motor, Veeder counter, variable density track, two position input mixer, all A.C. operated amplifier, microphone, headphones, cables, complete ready to operate, $395.00. Precision built and guaranteed. BOX 277, MOVIE MAKERS.

■ . . . NO GOOD PICTURES WITHOUT A GOOD TRIPOD: Victory Tripod Imported, luxurious. Free folder, write: IGNIS TRADING CO., 1819 Broadway, Rm. 710, New York 23, N. Y.

■ BARGAINS—16mm., 35mm. sound projectors from $127.50. Huge selection of screens, cans, amplifiers, speakers, microphones, splicers, processing equipment. Films and equipment bought and traded. Ask for lists. MOGULL'S, 68 W. 48th St., New York 19, N. Y.

■ CINE Specials, $485.00 up, extra magazines, lenses, accessories, tripods. Auricon sound cameras and equipment. Used 16mm. sound projectors, $195.00 up. Highest prices paid for 16mm-35mm. equipment. CAMERA MART, Inc., 70 West 45th St., New York.

■ SEND for bargain list. Large selection of 8mm. cameras and projectors, 16mm. sound and silent projectors and cameras. Castle and Official film subjects, features, still cameras, rewinds, splicers, camera films, etc. ZENITH, 308 West 44th, New York City.

■ MOVIE lenses—high speed, telephoto, wide angle—guaranteed—available on 15 day trial basis. IN FOCUSING MOUNTS COATED FOR 16MM CAMERAS: 17mm. f/2.7 Wollensak wide angle, $55.42; 17mm. *f*/2.7 Carl Meyer wide angle, $54.50; 2" *f*/2 Schneider Xenon, $99.50; 3" *f*/4.5 Kodak Anastigmat, $59.50; 3" *f*/2.8 Carl Zeiss Tessar, $119.50; 3" *f*/3.5 Carl Zeiss Tessar, $94.50; 6" *f*/4.5 Bell & Howell Eymax, $99.50. IN FOCUSING MOUNTS COATED FOR 8MM CAMERAS: Wollensak wide angle attachment, $34.70; ½" *f*/1.9 Wollensak Cine Raptar, $55.42; 1" *f*/2.5 Wollensak Cine Raptar, $49.88; 1⅜" *f*/3.5 telephoto anastigmat (not coated), $36.50; 1⅜" *f*/3.5 Bell & Howell telephoto (not coated), $39.50. World's largest selection. Send this ad for catalog with complete lens list. BURKE & JAMES, Inc., 321 So. Wabash Ave., Chicago, Ill., U.S.A. Attn.: M. A. Milford.

WHEN you write our advertisers, remember that it will help us get more interesting ads for you to answer—if you will *always mention MOVIE MAKERS.*

Traveling...
Raising a family...
Relaxing with your hobby...
Or just plain living—

No matter what you're planning on doing this winter, you're probably going to make movies while you're doing it.

And while you're making your movies, you'll want information all the time—the full dope on the latest gadgets, the latest short cuts that are available to movie makers—dope that is up to the minute and *helpful.*

That's where MOVIE MAKERS fits in, as you already know. That's why you'll want to read every word of MOVIE MAKERS every month in 1949!

To make sure that MOVIE MAKERS reaches you regularly each month, just fill in the coupon and mail it in to us.

Incidentally, MOVIE MAKERS makes a very acceptable present for your movie making friends.

……………………………………

MOVIE MAKERS
420 Lexington Avenue
New York 17, N. Y.

Put me down for a year's subscription to MOVIE MAKERS, at $3.00 a year.*

Name____________________

Address____________________

____

Enter the following gift subscriptions for me:

Name____________________

Address____________________

____

Name____________________

Address____________________

____

☐ Bill me when the subscriptions start.

☐ I enclose payment.

Gift subscriptions should be billed to:

Name____________________

Address____________________

*Canadian $3.50; foreign $4.00.

FE-49

■ PROCESS your Ansco Color movies! Complete equipment, chemicals, instructions, $99.00. Laboratory equipment lists free. MOGULL'S, 68 West 48th St., New York.

FILMS WANTED

■ I BUY—sell, swap, rent S. O. F., 8 and 16mm. films, list free. HARVEY IRIS, Box 539, Brockton, Mass.

FILMS FOR RENTAL OR SALE

■ FREE 1948-49 list of the latest 8-16mm. home movie releases. Write SUPERIOR FILM SERVICE, Box 713, Troy, N. Y.

■ CASTLE Films for sale; 8mm.-16mm. silent and sound; complete stock, orders shipped day received by STANLEY-WINTHROP'S, Inc., 90 Washington St., Quincy 69, Mass.

■ USED and NEW Castle films, 8-16, silent and sound. Send for lists. ALVES PHOTO SERVICE, Inc., 14 Storrs Ave., Braintree 84, Mass.

■ EXCLUSIVE movies, operas, sports, religious. Viewers, filmstrips, projectors, screens, slides. Write for Free catalog. HOME PIX, 1674 Broadway, New York 19, N. Y.

■ UNUSUAL 8-16mm. film subjects. Kodachrome projection length sample, $1.00. Color slides, sample 40¢. Films exchanged; big catalog 25¢; refunded first order. NATIONAL FILM SUPPLY, Broadway Sta. (E), Toledo 9, Ohio.

■ 85 KODACHROME movies! War, Atom Bomb, Travel, Air, National Parks, Beautiful Models. Catalog, 3¢ stamp. 2 scene "Waikiki" sample, $1.00. Specify 8mm. or 16mm. WORLD IN COLOR PRODUCTIONS, Elmira, N. Y.

■ BARGAINS—16mm. sound and silent film, miscellaneous, as is, 1¢ per foot. Bargains in sound and silent features, shorts. Reels, cans, belts, lenses, screens at low prices. Huge selection of projectors and cameras. Trades accepted; films and equipment bought. Ask for lists. MOGULL'S, 68 W. 48th St., New York 19, N. Y.

■ SPECIAL RATES on home rentals, 16mm. sound films: Irene Dunne, Bing Crosby, Deanna Durbin, Joe E. Brown, features, shorts, serials, 10¢ for catalog. Own these latest sale films: Abbot and Costello in "Fun On the Run"; Woody Woodpecker in "Screwball" and "Dizzy Acrobat." Spike Jones, name band orchestras, $17.50 each. Mickey Mouse sound cartoons, $9.75. Used 100 ft. musicals, reversed titles, $2.50 each. Send for listings. LAWRENCE CAMERA SHOP, 149 No. Broadway, Wichita 2, Kansas.

■ FEATURE films. Brand new optical reduction 16mm. sound prints; Rin-Tin-Tin's, $100.00; Tom Tyler, Bob Custer, Jack Perrin Westerns, $85.00; Dick Talmage Actions, $100.00. Trades accepted. Ask for lists. MOGULL'S, 68 W. 48th St., N. Y. 19, N. Y.

■ JEWISH films, 16mm. sound; features; short subjects. I sell, rent and buy. RINGLE FILM SERVICE, 1475 Grand Concourse, Bronx, New York.

■ 1949 CLEARANCE SALE: Want a real buy in 16MM SOUND FILMS? Take advantage of the I.C.S. 1949 CLEARANCE SALE of 16mm sound films—features, comedies, educationals, cartoons, novelties, etc. Send for our giant list "A" today, stating machine you own (make and model). INSTITUTIONAL CINEMA SERVICE, Inc., 1560-M2 Broadway, New York 19, N. Y.

MISCELLANEOUS

■ Two enlargements and negative from your movie film. Send frames and one dollar. CURIO PHOTO, 1187 Jerome Ave., New York 52.

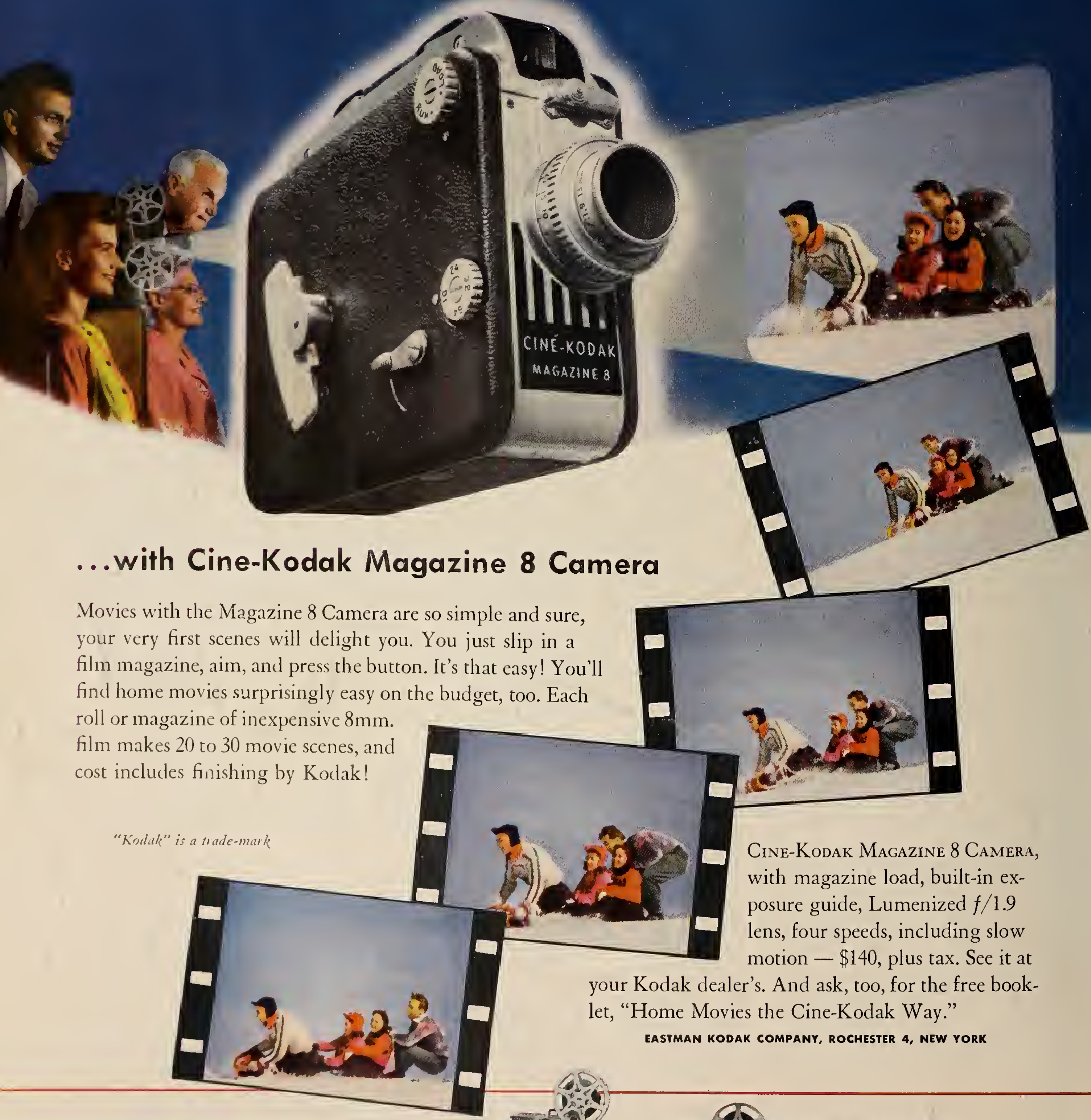
■ KODACHROME DUPLICATES: 8mm., or 16mm., 11¢ per foot. Immediate service on mail orders. HOLLYWOOD 16MM. INDUSTRIES, Inc., 6060 Hollywood Blvd., Hollywood 28, Calif.

■ NO Negative ? ? ? Send picture and $1.00 for new negative with enlarged print to CURIO PHOTO, 1187 Jerome Ave., New York, N. Y.

■ TITLES 8mm at 6¢ each; 50 prepared titles on 8mm B/W film or 25 prepared titles on 16 B/W film for $2.98. Ready for splicing. Write also for FREE bargain catalogue "T 3". FOTOSONIC, Inc., 132 W. 43rd St., New York 18, N. Y.

IF YOU want to sell a piece of equipment or if you can't find the item you want, the Classified Advertising section of MOVIE MAKERS is your meat. You'll find our rates at the top of this page.

Wonderful Movies from the very start



...with Cine-Kodak Magazine 8 Camera

Movies with the Magazine 8 Camera are so simple and sure, your very first scenes will delight you. You just slip in a film magazine, aim, and press the button. It's that easy! You'll find home movies surprisingly easy on the budget, too. Each roll or magazine of inexpensive 8mm. film makes 20 to 30 movie scenes, and cost includes finishing by Kodak!

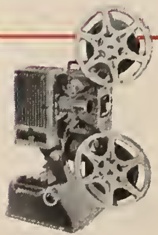
"Kodak" is a trade-mark

Cine-Kodak Magazine 8 Camera, with magazine load, built-in exposure guide, Lumenized *f*/1.9 lens, four speeds, including slow motion — $140, plus tax. See it at your Kodak dealer's. And ask, too, for the free booklet, "Home Movies the Cine-Kodak Way."

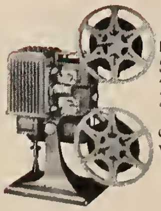
EASTMAN KODAK COMPANY, ROCHESTER 4, NEW YORK

Cine-Kodak Film—Kodachrome Film for full-color movies . . . Cine-Kodak Panchromatic Films for black-and-white.

Cine-Kodak Magazine 16 Camera (16mm. counterpart of the Magazine 8) for larger movies. With *f*/1.9 *Ektar* lens, $175—plus tax.



Kodoscope Sixteen-20, the projector with push-button operating ease. With *f*/1.6 lens, 750-watt lamp, and carrying case, $245.



Kodoscope Eight-90A Projector Superfast *f*/1.6 lens, brilliant 750-watt lamp. Loop formers, "still" and reverse projection contribute to "luxury operation.' With case—$185.

(Prices subject to change without notice)

Kodak

MAR -4 1949

MOVIE MAKERS

MAR.
1949
25c

PER.

THE MAGAZINE FOR 8mm. & 16mm. FILMERS

EDITING SURVEY • SINGLE TABLE SOUND • TITLE LETTERING

CLASSIFIED ADVERTISING

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word   Minimum Charge $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS SAYS: Get 'em cold . . . Get 'em hot! For satisfaction, BASS is the spot!—*CHARLES BASS*, President. CINE-KODAK SPECIAL, f/1.9 lens, 15mm. f/2.7 fixed focus, 2" f/3.5, 3" f/4.5, all with adapters, extra 100 ft. film magazine, combination case, $845.00. 1" Kino Plasmat f/1.5 coated, A mt., $67.50; 1" Taylor-Hobson-Cooke f/1.5 coated, $77.50; 1" Leitz Hector f/1.4 coated, $110.00; 2" E.K. f/1.6 with C mt., $72.50; 3" Hugo Meyer Trioplan f/2.8 coated, $65.00; 3¾" Cooke f/3.3, $72.50; 6" Taylor-Hobson-Cooke f/4.5, factory coated, $147.50. MORE POP BOTTLES. 25mm. Eymax f/4.5 in Eyemo C mt., $27.50 4" Ilex Cinemat f/2.9, Eyemo C foc. mt., $62.50; 16.5cm. C. Z. Tessar f/4.5, Eyemo C foc. mt., $65.00; 8" Astro f/5 in foc. mt., $45.00. We buy 'em, sell 'em and trade 'em. Complete stocks of new Cine equipment, all makes. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago 2, Ill.

■ GUARANTEED fresh, panchromatic film, 25' 8mm. Weston 80, $1.65; 25' 8mm. color, $4.10; 25' 8mm. color base, $2.25; 100' 16mm. outdoor film (anti-halo), $3.45. Free machine processing! MK PHOTO, 451 Continental, Detroit (14), Mich.

■ 16MM. SOUND FILM RECORDER, 200 ft. daylight loading. Bodine Synch. motor, Veeder counter, variable density track, two posititon input mixer, all A.C. operated amplifier, microphone, headphones, cables, complete ready to operate, $395.00. Precision built and guaranteed. BOX 277, MOVIE MAKERS.

■ . . . NO GOOD PICTURES WITHOUT A GOOD TRIPOD: Victory Tripod Imported, luxurious. Free folder, write: IGNIS TRADING CO., 1819 Broadway, Rm. 710, New York 23, N. Y.

■ SEND for bargain list. Large selection of 8mm. cameras and projectors, 16mm. sound and silent projectors and cameras. Castle and Official film subjects, features, still cameras, rewinds, splicers, camera films, etc. ZENITH, 308 West 44th St., New York City.

■ SOUND projectors, 16mm., 35mm. from $127.50. Bargain prices on screens, reels, cans, amplifiers, speakers, microphones, splicers, processing equipment, lenses, cameras. All types, equipment bought, sold, traded. Bargain lists free. MOGULL'S, 68 W. 48th St., New York.

■ VICTOR sound projector 40B; 12" speaker separate case; St. George wire recorder, turntable, alligator case adapted to projector. All for $350.00. WILLIAM MESSNER, 999 Garrison Ave., Teaneck, N. J.

■ MOVIE lenses—high speed, telephoto, wide angle—guaranteed—available on 15 day trial basis. IN FOCUSING MOUNTS COATED FOR 16MM CAMERAS: 17mm. f/2.7 Wollensak wide angle, $55.42; 17mm. f/2.7 Carl Meyer wide angle, $54.50; 2" f/2 Schneider Xenon, $99.50; 3" f/4.5 Kodak Anastigmat, $59.50; 3" f/2.8 Carl Zeiss Tessar, $119.50; 3" f/3.5 Carl Zeiss Tessar, $94.50; 6" f/4.5 Bell & Howell Eymax, $99.50. IN FOCUSING MOUNTS COATED FOR 8MM CAMERAS: Wollensak wide angle attachment, $34.70; ½" f/1.9 Wollensak Cine Raptar, $55.42; 1" f/2.5 Wollensak Cine Raptar, $49.88; 1⅜" f/3.5 telephoto anastigmat (not coated), $36.50; 1⅜" f/3.5 Bell & Howell telephoto (not coated), $39.50. World's largest selection. Send this ad for catalog with complete lens list. BURKE & JAMES, Inc., 321 So. Wabash Ave., Chicago, Ill., U.S.A. Attn.: M. A. Milford.

■ VICTOR 4, almost new, Wollensak lenses, 2" f/1.5 Velostigmat; 1" f/1.9 Raptar; 17mm. f/2.7 Velostigmat. All coated. $250.00. Want Cine Special. Trade or sale. WALDO JOHNSON, Adrian, Mich.

■ CINE Specials, $485.00 up, extra magazines, lenses, accessories, tripods. Auricon sound cameras and equipment, new and used. Used 16mm. sound projectors, $195.00 up. Highest prices paid for 16-35mm. equipment. CAMERA MART, Inc., 70 West 45th St., New York.

When you answer ads always mention MOVIE MAKERS.

Traveling...

Raising a family...

Relaxing with your hobby...

Or just plain living—

No matter what you're planning on doing this winter, you're probably going to make movies while you're doing it.

And while you're making your movies, you'll want information all the time—the full dope on the latest gadgets, the latest short cuts that are available to movie makers—dope that is up to the minute and *helpful*.

That's where MOVIE MAKERS fits in, as you already know. That's why you'll want to read every word of MOVIE MAKERS every month in 1949!

To make sure that MOVIE MAKERS reaches you regularly each month, just fill in the coupon and mail it in to us.

Incidentally, MOVIE MAKERS makes a very acceptable present for your movie making friends.

....

MOVIE MAKERS
420 Lexington Avenue
New York 17, N. Y.

Put me down for a year's subscription to MOVIE MAKERS, at $3.00 a year.*

Name____________________

Address__________________

Enter the following gift subscriptions for me:

Name____________________

Address__________________

Name____________________

Address__________________

☐ Bill me when the subscriptions start.

☐ I enclose payment.

Gift subscriptions should be billed to:

Name____________________

Address__________________

*Canadian $3.50; foreign $4.00.

MR-49

FILMS WANTED

■ I BUY—sell, swap, rent S. O. F., 8 and 16mm. films, list free. HARVEY IRIS, Box 539, Brockton, Mass.

■ WANTED: 16mm COLOR footage of Inauguration of President. Send footage and prices asked to THURMOND, Box 651, Cincinnati, Ohio. No C.O.D.

FILMS FOR RENTAL OR SALE

■ FREE 1948-49 list of the latest 8-16mm. home movie releases. Write SUPERIOR FILM SERVICE, Box 713, Troy, N. Y.

■ CASTLE Films for sale; 8mm.-16mm. silent and sound; complete stock, orders shipped day received by STANLEY-WINTHROP'S, Inc., 90 Washington St., Quincy 69, Mass.

■ USED and NEW Castle films, 8-16, silent and sound. Send for lists. ALVES PHOTO SERVICE, Inc., 14 Storrs Ave., Braintree 84, Mass.

■ UNUSUAL 8-16mm. film subjects. Kodachrome projection length sample, $1.00. Color slides, sample 40¢. Films exchanged; big catalog 25¢; refunded first order. NATIONAL FILM SUPPLY, Broadway Sta. (E), Toledo 9, Ohio.

■ DOCUMENTARY film "Come Again," two reels, 16mm. SOF, new prints, $12.50. Film, equipment, bought, sold, traded. Lists free. MOGULL'S, 68 W. 48th St., New York.

■ EXCLUSIVE: Select movies, sports, musicals. Projectors, screens. Large stereoscope-viewer, unique filmstrips, $2.98. Free catalog. HOME PIX, 1674 Broadway, New York 19.

■ 1949 ROSE PARADE, Pasadena, California. For sale, 8mm., 100 feet, 16mm., 200 and 400 feet glowing Kodachrome. AVALON METCALF, 441 No. Orange Drive, Los Angeles 36, Calif.

■ BARGAINS: 16mm. sound film, miscellaneous, "as is," one cent per foot. Sound features from $42.50, shorts from $2.50. 1600' reels, $1.00; storage cans, take two 1600' reels, 95¢. Wire belts, 49¢. Minimum order, $2.00, include postage. Films, equipment, bought, sold, exchanged. Bargain lists free. MOGULL'S, 68 W. 48th St., New York.

■ ITALIAN features and shorts (16mm. sound) for rent or sale. C. F. BOX 55, Times Plaza Station, Brooklyn, N. Y.

■ RIN, TIN, TIN—"Silver Trail," 6 reels, James Oliver Curwood story, 16mm. SOF. New optical reduction prints, $85.00. Trades accepted. Film lists free. MOGULL'S, 68 W. 48th St., New York.

■ 1949 CLEARANCE SALE: Want a real buy in 16MM SOUND FILMS? Take advantage of the I.C.S. 1949 CLEARANCE SALE of 16mm sound films—features, comedies, educationals, cartoons, novelties, etc. Send for our giant list "A" today, stating machine you own (make and model). INSTITUTIONAL CINEMA SERVICE, Inc., 1560-M2 Broadway, New York 19, N. Y.

MISCELLANEOUS

■ Two enlargements and negative from your movie film. Send frames and one dollar. CURIO PHOTO, 1187 Jerome Ave., New York 52.

■ KODACHROME DUPLICATES: 8mm., or 16mm., 11¢ per foot. Immediate service on mail orders. HOLLYWOOD 16MM. INDUSTRIES, Inc., 6060 Hollywood Blvd., Hollywood 28, Calif.

■ NO Negative ? ? ? Send picture and $1.00 for new negative with enlarged print to CURIO PHOTO, 1187 Jerome Ave., New York, N. Y.

■ TITLES 8mm. at 6¢ each. 50 prepared titles on 8mm. B/W film or 25 prepared titles on 16 B/W film for $2.98. Ready for splicing. Write also for FREE bargain catalogue "T 3". FOTOSONIC, Inc., 132 W 43rd St., New York 18, N. Y.

■ TITLE MAKING, free booklet. WESTWOOD CINEMA CO., 635 Victoria Street, San Francisco, California.

IF YOU want to sell a piece of equipment or if you can't find the item you want, the Classified Advertising section of MOVIE MAKERS is your meat. You'll find our rates at the top of this page.

©CIB 180054

MORE FUN IN CASTLE FILMS FOR ALL 8mm-16mm PROJECTOR OWNERS!

Thousands of home movie projector owners everywhere have demanded more Castle Films starring the most popular comedians of screen and radio . . . HERE THEY ARE!

ABBOTT AND COSTELLO IN "KITCHEN MECHANICS"

NEVER A FUNNIER HOME MOVIE!

Again, the nation's first funsters come to life on your own home movie screen in

A NEW POTS-AND-PANS PANIC!

You'll scream when they get muddled and mired in molasses—you'll roar when they get plastered and spattered with sticky, gooey dough!

You'll howl when you see what's cookin' in this carnival of comedy with crazy crooks—they spoil a broth but spill the laughs hip-deep!

Be among the first to own this new Castle Fun Film! Order your copy today!

SEE YOUR PHOTO DEALER OR SEND HIM THIS HANDY ORDER FORM TODAY!

FREE! To all projection owners. Send for NEW 1949 Castle Films' de luxe catalogue describing a great variety of professional home movies!

CASTLE FILMS
DIVISION OF UNITED WORLD FILMS INC.

445 PARK AVENUE
NEW YORK 22

FIELD BLDG.
CHICAGO 3

RUSS BLDG.
SAN FRANCISCO 4

ORDER FORM

M-3

Send Castle Films' "KITCHEN MECHANICS" in size and length indicated

8 mm		16 mm	
☐ 50 feet . . .	$1.75	☐ 100 feet . . .	$2.75
☐ Complete . . .	5.50	☐ Complete . . .	8.75
		☐ Sound, Complete	17.50

Name

Address

City Zone State

Remittance Enclosed ☐ Send me Castle Films' FREE De Luxe Catalog ☐

Auricon-Pro

16mm Sound-On-Film Camera

. . . Designed in Hollywood for the discriminating movie maker. Camera priced from $1095.00, complete with amplifier, microphone, tubes, batteries, headphones and instructions.

Prompt delivery... see your dealer or write today for further information.

★ ★ ★ ★ ★ ★ ★ ★ ★

Dual Phono-Turntable...

★ ★ ★ ★ ★ ★ ★ ★ ★

Pan-Tilt Head Professional Tripod...

★ ★ ★ ★ ★ ★ ★ ★ ★

Portable Power Supply Unit...

★ ★ ★ ★ ★ ★ ★ ★ ★

Velocity Microphone...

★ ★ ★ ★ ★ ★ ★ ★ ★

Auricon Hollywood

RCA Licensed

Guaranteed One Year

BERNDT-BACH, Inc.

7383 Beverly Blvd., Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931

MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

March 1949

The reader writes 86
Titles at your fingertips *George Merz, ACL* 91
Equipment survey: 7 *Editing apparatus* 92
Choosing editing tools *Dr. Gilbert W. Schwartz, ACL* 94
Editing aids *Alan Probert, ACL* 95
Hawaii ahoy! *Arthur H. Elliott, ACL* 96
Look to your splicing *Joseph J. Harley, FACL* 98
Ides of spring *A cine clip scenario* 99
Single turntable sound *Oscar Keller, ACL* 102
The clinic *Aids for your filming* 104
Hints from Hollywood 105
News of the industry *Reports on products* 106
Late releases *New 8mm. and 16mm. films* 109
Closeups *What filmers are doing* 112
Film postage rates 113
Clubs *People, plans and programs* 114
Spread the good word *Editorial* 118

Cover photograph: Orville Logan Snider from Frederic Lewis

JAMES W. MOORE
Editor

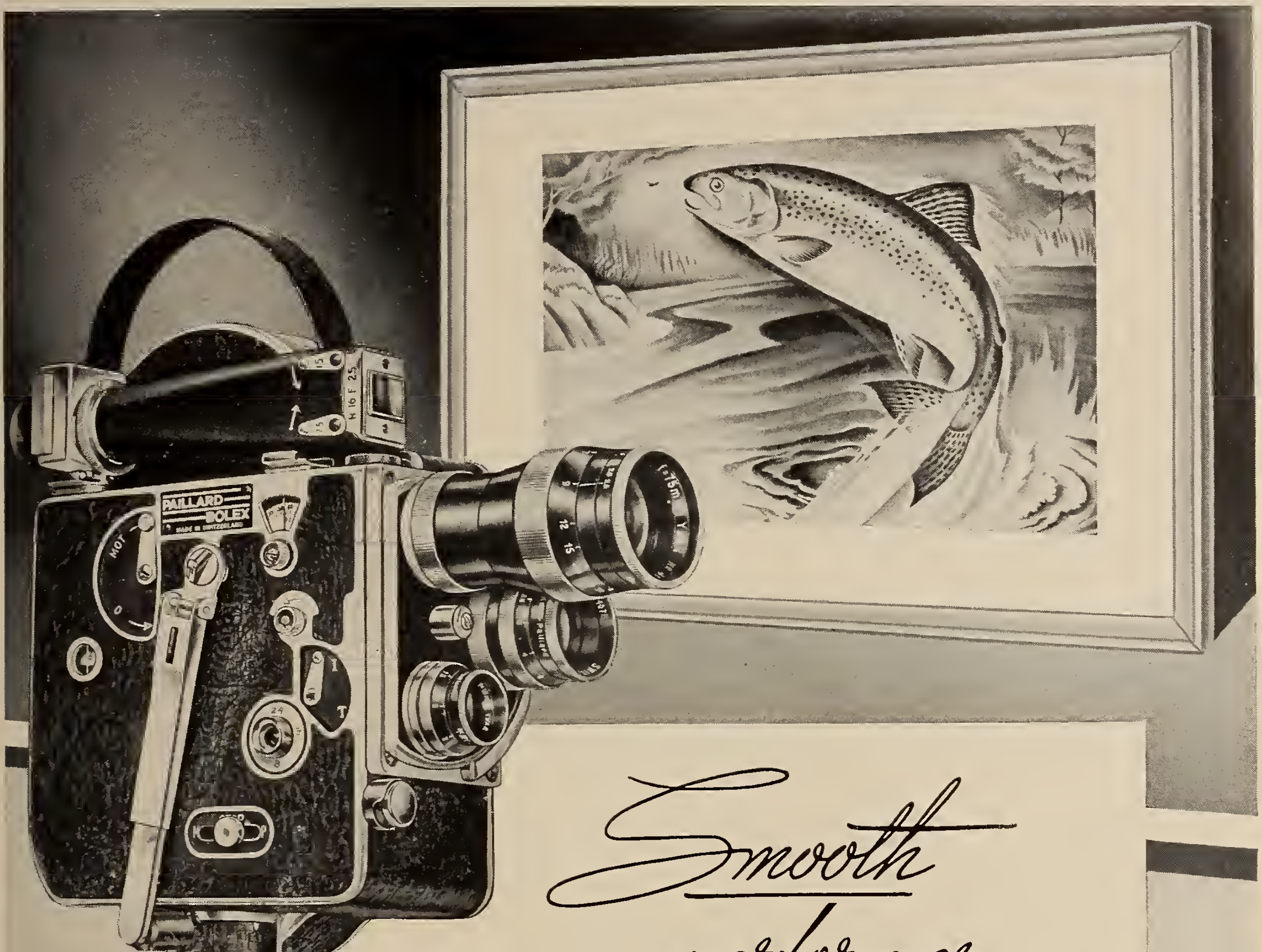
DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Production Editor

JAMES YOUNG
Advertising Manager

Vol. 24, No. 3. Published monthly in New York, N. Y., by Amateur Cinema League, Inc. Subscription rates: $3.00 a year, postpaid, in the United States and Possessions and in Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras. Mexico, Nicaragua, Panama, Paraguay, Peru, Spain and Colonies, Uruguay and Venezuela; $3.50 a year, postpaid, in Canada, Labrador and Newfoundland; other countries $4.00 a year, postpaid; to members of Amateur Cinema League. Inc. $2.00 a year, postpaid; single copies 25¢ (in U.S.A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1949, by Amateur Cinema League, Inc. Editorial and Publication Office: 420 Lexington Avenue, New York 17, N. Y., U.S.A. Telephone LExington 2-0270. West Coast Representative: Edmund J. Kerr, 6605 Hollywood Boulevard, Los Angeles 28, Calif. Telephone HEmpstead 3171. Advertising rates on application. Forms close on 10th of preceding month.

CHANGE OF ADDRESS: a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.



Among anglers, the most highly esteemed freshwater fish is the trout. His smooth performance when leaping out of the water to catch flies on the wing is a thrill and a delight to behold. Similar high esteem is given, among tens of thousands of home movie makers, to BOLEX motion picture cameras.

BOLEX precision instruments, products of a company whose craftsmanship enjoys world-wide recognition, provides home movies of a quality which rivals the smoothness, clarity and texture of the professional screen. Just as the performance of the speckled beauties ranks highest among freshwater anglers, so do BOLEX cameras top the list for smooth performance among home movie enthusiasts. *Write for descriptive booklet giving complete details of BOLEX Models H-16 and H-8 as well as BOLEX projectors and accessories.*

KERN-PAILLARD SWITAR 1" F/1.4 LENS

Double-coated, producing brilliant movies even if filmed against the light, automatic depth of field scale, locking diaphragm stops, excellent definition . . . even at full aperture. These are only some of the features that make this lens the finest yet produced for 16mm movies.

Bolex

• a PAILLARD product

AMERICAN BOLEX COMPANY, INC. • 521 FIFTH AVE., N. Y. 17

BOLEX L-8 . . . The "little gem" of the small double-8mm field. Beautiful in appearance and precise in operation. Constant speed motor and fine optical system produce color or black-and-white movies that rival the results obtained with the BOLEX H-8. The BOLEX L-8, with locking variable speeds, 12, 16, 24 and 32 frames per second, is also available.

THE WAY TO
Better Pictures-
Easier

The New GE EXPOSURE METER

There's a real thrill in store for you when you try the PR-1! And what superb pictures you'll get! Just Press, Set, Read—the meter remembers the rest—gives you correct exposure under all conditions. Incident or reflected light, movies or stills—here's the meter that does everything! No extras to buy. You get it all for **$32.50***. At your photo dealer's. *General Electric, Schenectady 5, N. Y.*

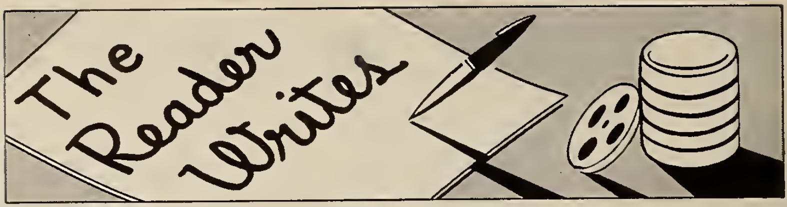
The meter with a MEMORY

Also dependable Type DW-58... $19.95* and $21.95*

*Fair traded. Fed. tax inc.

GENERAL ELECTRIC

606-58



This department has been added to Movie Makers because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, Movie Makers, 420 Lexington Ave., New York 17, N. Y.

MAKES IT LOOK EASY

Dear Movie Makers: Thanks for Ernest H. Kremer's fine writeup of his filming of the 1948 Maxim Award winner. *The Unexpected*, in your January issue.

To me the most exciting parts were his statements as to equipment used: Bolex H-16. 1 inch lens. Master Cine-Transito and a light level of *f*/2 with two No. 2 flood bulbs.

Mr. Kremer gets a big hand from here for a clear-cut outline of the winning effort. His unique introduction tied up expertly with the main body of the filming, which then ends in a striking climax. He makes it look easy. At least he takes a lot of hocus-pocus out of filming.

Henry B. Bogue
Indianapolis, Ind.

SERIOUSLY DOUBT

Dear Mr. Moore: Following the lead of Frank E. Gunnell. FACL. I hereby withdraw permanently from all future Ten Best contests—though I seriously doubt that this is what the contestants desire.

I'll wager that Ernest H. Kremer. ACL, values his film all the more highly because it was top winner in a contest where competing pictures were entered by men who had won a total of four previous Maxim Memorial Awards, than he would if no competition had been offered by these filmers.

In closing, may I again express my sincerest thanks to Percy Maxim Lee. FACL. for establishing this highly coveted honor. It has been a constant inspiration to me and to countless other amateur movie makers.

Ralph E. Gray, FACL
Miami, Fla.

Movie Makers will welcome expressions of opinion from all filmers, beginning or advanced, on Fellow of the League Gray's clearly expressed philosophy of Ten Best competition.

NOT MUCH HELP

Dear Sirs: For some time I was debating on whether I would again want a renewal membership on this. The paper has lots of advertising for which I am financing the book, but not much help for what I would like to read. I would like to read about certain things which pertain to taking pictures, how to take them and how to better the ones that you are taking, also gadgets. I will try it out for one more year and hope that you get some more letters of this nature, so you fellows will wake up and give the amateur something outside of advertising.

Albert Walters, ACL
Milwaukee, Wisc.

If there are other readers who feel the same, we will sincerely welcome letters from them. Mostly our letters sound like this . . .

KEEP ME POSTED

Gentlemen: I have bought your magazine, Movie Makers, now for a whole year and cannot tell you how much value your magazine has been.

Your articles are swell and your advertisements keep me posted on all new products. This being the case, I would like to subscribe to Movie Makers and also apply for membership in the Amateur Cinema League.

Y. Oda, ACL
Chicago. Ill.

ADDITIONAL INFO

Dear Sir: Enclosed please find money order for $6.00 for 2 years subscription to the Movie Makers. I have a 16mm. movie camera and I have gotten many helpful hints from the magazine. The ads have also been of help in getting additional information.

William Huttman, Jr.
Forest Hills, N. Y.

HAD NOT HEARD

Gentlemen: I wish to state my desire, along with many older members of ACL, for a membership lapel pin. And I'm really behind those that would like a decal for their camera cases.

For I must admit that, prior to buying my newest equipment in May, 1948, I had not heard of the ACL, even though I had been making movies for eight years. Because of my own experience. I am heartily in favor of a pin and decal for members, so that others will hear of the League and will see with their own eyes what members receive for their very, very reasonable dues.

Herbert H. Bierkan, ACL
Hartford, Conn.

REFUSE TO CARVE

Sirs: I wish to become a member of the ACL, receiving *The ACL Movie Book*, Movie Makers each month and

IN EIGHT OR SIXTEEN . . .

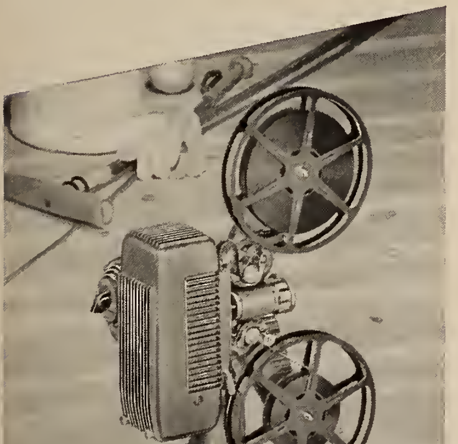
Your movies show sharp and clear with REVERE

From shooting to showing, home movies are fun! But the thrill is greater when you are proud of the results. That's why it's such a pleasure to rely on the teamwork of your Revere camera and projector. One perfectly captures every scene with a razor-sharp memory. The other projects it at its brilliant best! Both have fine coated lenses that give you crisper, sharper pictures, and are precision-built for smooth, efficient operation. Whether your choice is 8mm or 16mm, Revere cameras and projectors are most reasonable in price. Ask your dealer for a demonstration.

REVERE CAMERA COMPANY, CHICAGO 16, ILLINOIS

REVERE MODEL 48
16mm PROJECTOR

This handsome new model leads the field in value! Simplified threading . . . handy single knob control . . . 750-watt illumination . . . fast 2-inch F1.6 coated lens . . . speedy automatic re-wind . . . completely enclosed drive . . . maximum cooling efficiency . . . 400-foot capacity . . . **$137.50**



REVERE MODEL 70
8mm MAGAZINE CAMERA

Smartly designed and simple to use. Outstanding features include instant magazine loading . . . continuous run . . . single frame exposure . . . built-in telescopic viewfinder . . . built-in exposure chart . . . footage indicator . . . 5 speeds including true slow motion . . . F2.8 lens. Including tax . . . **$132.50**

Revere "88" 8mm Camera. F2.5 coated lens. Including tax, **$77.50**

Listen to the REVERE "Jo Stafford Show"
Thursdays, 9:30 P.M. E.S.T., on ABC, Coast to Coast

Revere

EIGHTS and SIXTEENS

In pursuit of happiness Revere adds to your pleasure

From COMMONWEALTH World's Leading 16mm Distributor Come These Major Company HITS that have enthralled Millions

Edward Small presents Kit Carson
The Fighting Loving adventurer who conquered the West
Starring JON HALL LYNN BARI DANA ANDREWS

Edward Small presents THE CORSICAN BROTHERS
Thrill-Swept drama of two brothers born as one... with but a single soul.
Starring DOUGLAS FAIRBANKS JR. with Ruth Warwick Akim Tamiroff

Edward Small presents SHIRLEY TEMPLE as "Miss Annie Rooney"
Shirley's a young lady now and she sets a merry pace in a riot of clean adolescent fun
with William Gargan, Guy Kibbee, Dickie Moore, Peggy Ryan

Send for latest catalog of other MAJOR COMPANY features, musicals, short subjects and serials. These films are for sale and lease at Commonwealth. For rental, communicate with leading Film Libraries.

EXCLUSIVE 16MM DISTRIBUTORS
COMMONWEALTH PICTURES CORP.
723 Seventh Avenue, New York 19, N.Y.

all the League services for one year.

I am *not* sending the coupon from the February magazine, as I refuse to carve up such an interesting periodical for that evidence of sheer laziness!

A. Dudleigh Jewell, ACL
Oradell, N. J.

NEEDS THE ADVANTAGES

Dear ACL: It is a pleasure to be able to send you herewith the application of my friend, Mr. Marvin Jorgensen, who is well qualified for membership in the League.

Mr. Jorgensen is just starting in the motion picture field and needs the advantages that our League has to offer through our handbook and various branches of personal services.

Edward W. Beach, ACL
Muskegon, Mich.

GLAD TO RENEW

Dear Sirs: Enclosed you will find my check in payment of my annual dues in the ACL. I still feel that it is a good investment and that the information in Movie Makers is very helpful. I am glad to renew my membership in the organization.

J. George Cole, ACL
Trenton, N. J.

NEVER BE WITHOUT

Dear Mr. Charbonneau: I have been an amateur photographer for years and have not received in all that time the guidance, information and help which you have so graciously given me, all within the space of one month.

I cannot, truthfully, see how any amateur can afford not to belong to ACL at any cost. I hope never to be without my membership and only wish I had had it years before.

The only way I can repay you is to offer my aid in obtaining new members for ACL.

Vernon Dean, ACL
Elmira, N. Y.

To all of these fine friends of ACL—and to countless others less expressive—our warmest thanks. In line with member Dean's closing suggestion, their attention is directed to page 118 and to the announcement opposite that page.

A GOOD FRIEND

Dear ACL: It was with a real shock that I read in February Movie Makers of the untimely passing of Colonel Winton. Along with the entire amateur movie crowd the world over, I realize that we have indeed lost a good friend and a great champion of those interests dearest to us all.

Hamilton H. Jones, FACL
Buffalo, N. Y.

Dear Mr. Moore: Please accept for yourself and extend to the rest of the ACL crowd my sincere condolences on Colonel Winton's death.

His interest and sympathetic counsel always meant a great deal to me during my time on the League staff and afterwards. I shall miss his friendship very much.

Gordon L. Hough
New York City

Gentlemen: Although I had never had extensive contacts with Colonel Winton, I valued him as a friend and I know well of the great contributions he made to amateur cinematography. Many a shutter bug is going to miss him sorely.

Vincent H. Hunter, FACL
Omaha, Neb.

Dear Sirs: Not only have amateur filmers everywhere lost a good friend, but so has the true world of friendship. May we hope that somehow the example set by Colonel Winton will become widespread and make this a better world.

Lewis B. Sebring, Jr., ACL
New York City

Dear Movie Makers: We wish to send our sympathy to all the friends and family of Mr. Winton. He must have been a swell fellow.

Dudley E. Porter, ACL
Beverly Hills, Calif.

Dear Mr. Moore: It goes without saying that I am extremely sorry to learn of Roy Winton's death. To me, he was the outstanding spokesman for the best that personal movie making had to offer the American people.

Frank R. Knight, Jr.
Rochester, N. Y.

Questions AND Answers

Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: *Questions & Answers, c/o* Movie Makers.

MAGNETIC SOUND ON FILM

Gentlemen: Laurence W. Sanford's letter in the February issue of your magazine on magnetic sound for 16 reminds me that I have been trying for some time to get definite information on when this process will be available for 8, what it will cost, etc. Can you throw any light on this?

R. Bruce Warden, ACL
Washington, D. C.

In its issue for January 29, the magazine *Business Week* carried the following statement: "Sound tracks for movie films are now being made on the principle of the magnetic tape . . . Eastman will sell you raw film with the coating on it, or they will spray a coating on a film you have already exposed."

Immediately queried by MOVIE MAKERS on this matter, the Eastman Kodak Company replied as follows: "Actually this statement is, at the moment, without foundation. We have done, and of course are continuing to do, active development work in the field of magnetic sound. But we are not prepared to supply such film, and, very frankly, our work is still very much in the development stage."

THE SWAP SHOP

In this column MOVIE MAKERS offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filmers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop*, c/o MOVIE MAKERS.

8MM. PEN PAL

DEAR SIRS: I am greatly interested in MOVIE MAKERS and find many informative articles in it.

I would like to correspond with amateur movie makers in your country interested in 8mm. filming.

KEVIN T. O'NEILL

46 Ward Grove
Pascoe Vale Sth.
Victoria, Australia

DEAR SIRS: May I take this opportunity of expressing my sincere thanks for receiving your most excellent publication. To me, an ardent 8mm. user, I am most interested in the amateur cine movement on your side of the Atlantic. I would welcome hearing from other 8mm. filmers who might care to exchange cine experiences.

LESLIE D. PITT

"Lincluden"
9 Cuddington Avenue,
Worcester Park,
Surrey, England

HAMBURG-AMERICAN

GENTLEMEN: Your address we received from the State Department at Washington.

The members of the Film-Amateur-Club Hamburg wish to get connection with American movie makers, for exchanging copies of the best films of the amateur production of both countries. We are also interested in exchanging journals for movie makers, or we can take movies of the faces of our cities and send to America.

FRITZ LANGNER
Chairman
Film-Amateur-Club Hamburg
(24a) Hamburg 13, Hansastr. 10
Germany, British Zone

Unerring Accuracy

Your screen is the final test of the quality of a ciné lens. Here is where the results of your hours with your camera are revealed. Will you experience the dull feeling of disappointment or an exhilarating thrill of successful achievement? Unquestionably, the answer will be the latter if you

kern-paillard ciné lenses

work with Kern-Paillard Ciné Lenses. For these are lenses of unerring accuracy, precision crafted for maximum performance.

The men who produce Kern-Paillard Ciné Lenses are devoted to the ideal of perfection. It is a devotion that has its roots in a land where craftsmanship is legendary. As a consequence, Kern-Paillard Lenses are unsurpassed. They are matched in design, matched in production, matched in exposure and color balance — you can swing from one to the other while using the same diaphragm. *The Switar 1" f:1.4, the Yvar 3" f:2.5 and the Yvar 15mm f:2.8* are available for many 8mm and 16mm cameras. Sooner or later you'll own them — why wait?

The SWITAR 1" f:1.4

Universally recognized as the best 25mm (1") lens. Coated for high transmission, low internal reflection and added snap, the Switar opens up new fields in film-making. It features the new Kern depth-of-field scale, a unique calibration that shows depth of sharp focus at a glance.

Kern paillard THE WORLD'S FINEST

Ask your dealer for Kern-Paillard Lenses, or write for literature.

AMERICAN BOLEX COMPANY, INC. • 521 FIFTH AVE., NEW YORK 17, N. Y.

One way to make a baby (or grownup) relax!

Sometimes, when you're taking indoor movies of a baby, or even of an adult, it's pretty hard to get them to relax.

For as soon as you throw on your flood lights, they start to get tense—to fidget and wiggle under the glaring lights.

There's one way, however, to help overcome this reaction. And that's to use super-fast Ansco Triple S Pan Reversible Film. For with this fast film in your camera, you can use less artificial lighting or move your lights farther back.

Result: less glare—your subject is not so conscious of the lights—is more relaxed—less apt to squint.

And outdoors or indoors, you can get your subject in good focus over a much wider range if you use Triple S Pan Film. For the speed of this film lets you stop down for extra depth of field.

Triple S Pan has a long, smooth gradation scale. Because of this, your movie scenes will be complimented for their fresh, professional look. Let your dealer tell you more about Ansco Triple S Pan Reversible Film. **Ansco, Binghamton, N. Y.** A Division of General Aniline & Film Corporation. "From Research to Reality."

TIPS ON TITLES Next time you take pictures of your child, try printing the title on a large piece of cardboard—have your child walk in with the cardboard under her arm, and then hold it up in front of the camera. Makes a very effective title run.

ASK FOR

Ansco

8 AND 16MM

TRIPLE S PAN FILM

Titles at your fingertips

With a simple set of lettering guides, every amateur can become a title artist

GEORGE MERZ, ACL

TITLES are like a ticking clock. You don't notice them much until they stop. But, if you have stopped short of titling your films because of the difficulty of preparing copy, if you feel that your title lettering is crude, unbalanced or in poor alignment, you need worry no more.

For here is a simple method of title lettering that will produce letters of exceptional quality, letters that will compare with printer's type in sharpness, clarity and attractiveness. Lettering these titles is as simple as writing a note in longhand. You need not be a good penman nor have an artistic touch. All you need is a good sense of proportion.

The equipment required to do this is simple and inexpensive; the unkeep is nil and literally hundreds of titles may be made with one bottle of ink. Needed are a draftsman's lettering guide or a set of guides (one for capital letters, one for lower case letters and one for numerals), a guide holder or lettering pad, a lettering pen and a bottle of ink. If you have a drawing board, that will be a handy accessory. If not, a piece of composition board of any flat surface that will take thumbtacks will do.

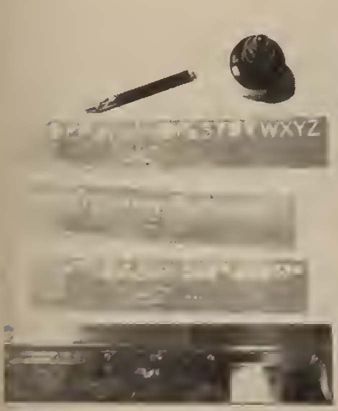
This equipment may be purchased in stationery stores where drawing materials are sold or in artist's supply stores. The ones I use are known as Wrico lettering guides, pads and pens. The lettering guides are strips of a celluloid-like material with a complete alphabet of perforated letters and characters. They come with the letters ranging from ⅛ of an inch to ½ inch in size. With the smaller characters, you will use the small, 3½ by 4¾ inch title cards; with the larger, you can use cards up to 9 by 12 inches. The guide holder or pad is of metal. The pen is of the open fountain type and is made to be used with these guides. The ink can be of any kind or color to suit the occasion, but India ink is recommended because of its opacity and strength.

The use of these materials is simplicity itself. With the pen adequately inked, the lettering guide holder is placed on the title card and the desired lettering guide (capital letters or lower case) is inserted in the groove. When the guide is in place, the lettered part clears the top edge of the holder sufficiently to permit lettering. The groove, of course, is provided so that the guide may slide back and forth until the selected letter is over the spot where it is needed. You then trace around the full outline of the letter, keeping the pen at all times in a vertical position. Subsequent letters are then moved into position, lettered and, before you know it, the title is completed.

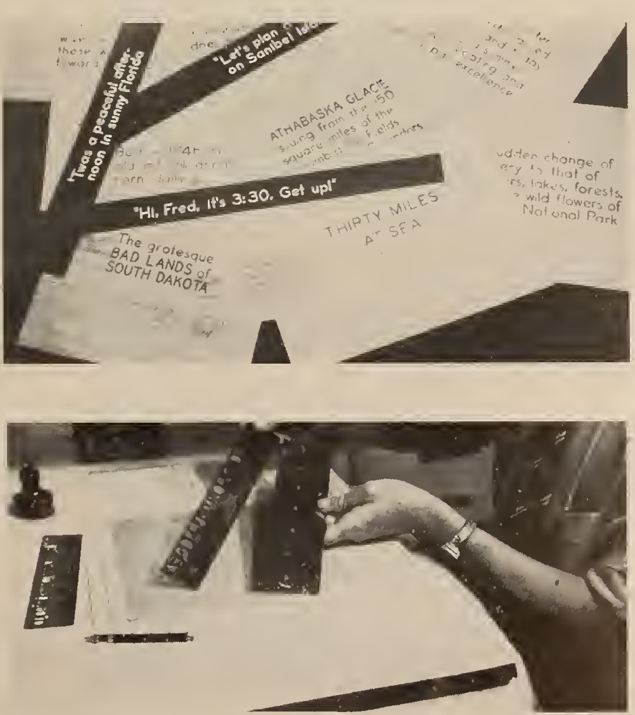
The thickness of the guide holder at the place where the guide travels is about 1/16 of an inch, thereby raising the guide above the title card so that it does not smear the fresh ink as you move it to the next letter. Thus, a whole line or the complete title may be lettered without having to wait for the ink to dry. Another fine feature of the holder is that it is equipped with two rubber-like suction strips running lengthwise on the bottom side. These strips keep the pad from slipping out of the desired lettering position, thereby leaving your hands free to move the guide and ink in the letters.

While the pen may be filled

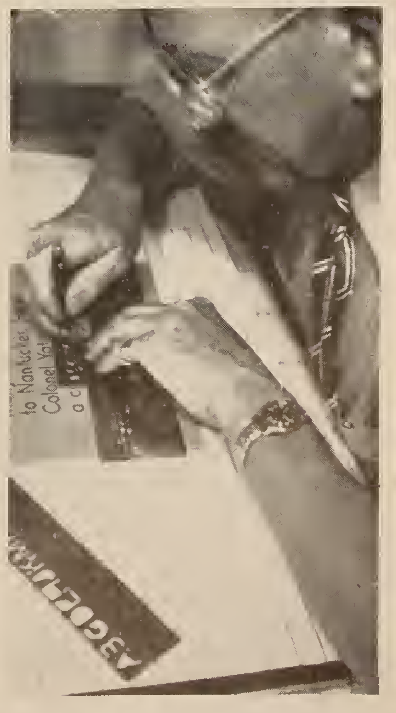
[Continued on page 115]



COMPLETE lettering kit includes pen, ink, three guides and guide holder.

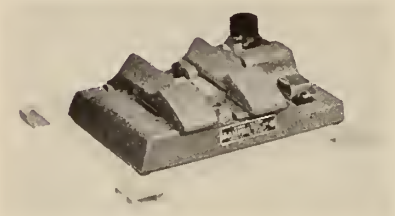

"Let's plan on Sanibel Isl
'Twas a peaceful afternoon in sunny Florida
ATHABASKA GLACIER
"Hi, Fred. It's 3:30. Get up!"
THIRTY MILES AT SEA
The grotesque BAD LANDS of SOUTH DAKOTA
National Park

CAPITALS and lower case letters, big cards and small, can be used with kit. Lower picture shows fitting lettering guide into holder.



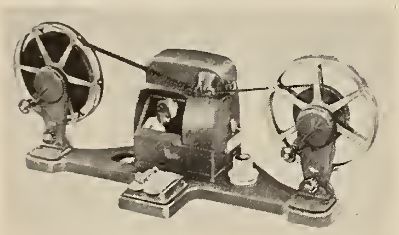
LETTERING pen is held upright in use. Lines guide positioning of title card.

EQUIPMENT SURVEY: 7



AMPRO CORP.

Splicer: adjustable scraping area to as little as 70 mils; single action straight cut; separate dry scraper with replaceable blades; 8mm., 16mm. and SOF; $19.50.



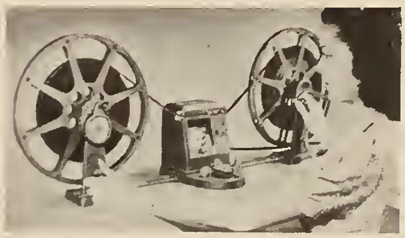
BAIA MOT. PIC. ENGINEERING, INC.

Movie-Action Editor: self threading film track; ground glass screen; frame punch; 16mm. complete with rewinds and splicer, $67.50; 8mm. complete, $64.50; 16mm. viewer only, $47.50; 8mm. viewer only, $42.50.

Rewinds; tension control and brake; 400'; pair $9.95.

Splicer: attached dry scraper; positive snap latches; single action straight cut; 8mm.; 16mm. and SOF; $9.95.

BELL & HOWELL CO.



16mm. Filmotion Editor: consists of Filmotion viewer, Model 136 splicer and a pair of Heavy-Duty rewinds with connecting rods; $151.00.

16mm. Filmotion Viewer: easy threading; 2½ by 3 inch screen; framing and focusing controls; frame punch; with No. 136 Splicer, $106.75.

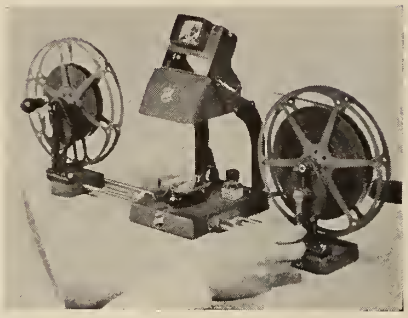
Heavy-Duty Rewinds: two speed, geared; tension control; 2000' 16mm. only; with connecting rods, per pair, $44.25.

Model 136 Splicer: diagonal cut; separate replaceable dry scraper; 8mm., 16mm. and SOF; $21.50.

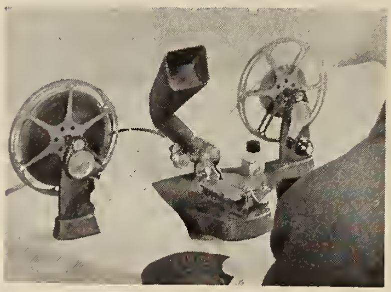
8mm. Filmotion Editor: 8mm. Filmotion viewer similar to 16mm. with 1¾ by 2¼ inch screen; No. 136 splicer; 400' 8mm. rewinds; complete, $118.00. (Not pictured.)

Rewind-Splicer No. 72-M; consists of diagonal cut 72-L splicer, one standard geared rewind and one dummy reel spindle; 400'; 8mm., 16mm. and SOF; $15.50; No. 72-L splicer only, $6.45. (Not pictured.)

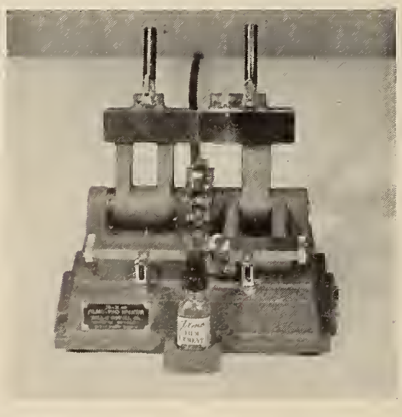
Model 131 Splicer: diagonal cut; 8mm., 16mm. and SOF; $11.15. (Not pictured.)



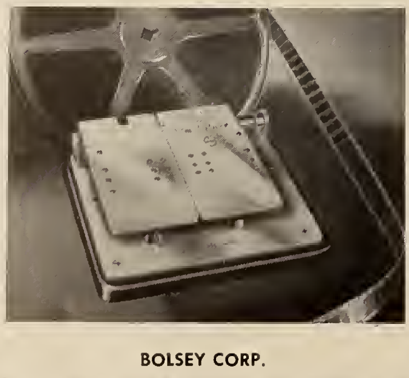
16mm. Film Editor: consists of No. 136 splicer, two rewinds and B & H Direct non-motion viewer; with 400' rewinds, $72.00; with 1600' rewinds, $80.00.



8mm. Film Editor: consists of No. 136 splicer; 400' rewinds; direct non-motion viewer; complete, $51.50; rewinds and splicer only, $31.00.



Filmo-Pro Splicer: heavy duty straight cut; replaceable dry scraper; electric heating unit shortens cement setting time; 8mm., 16mm. and SOF; $185.00.



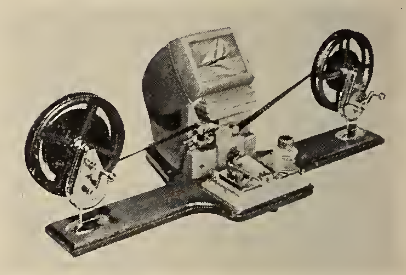
BOLSEY CORP.

Splicer: single action straight cut; attached dry scraper; 8mm., 16mm. and SOF; $13.50.

AMERICAN BOLEX CO.

Rewinds: tension control; large handles; 400'; pair $9.95.

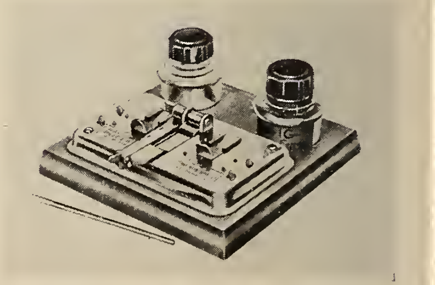
CRAIG MANUFACTURING CO.



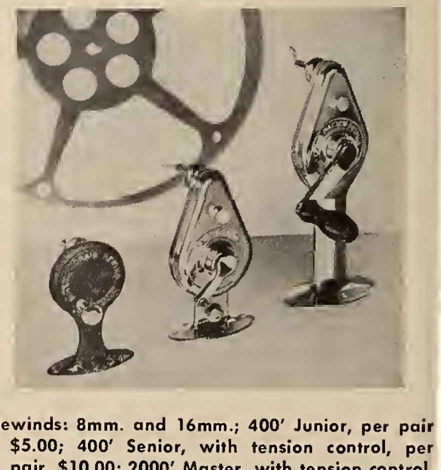
16mm. Projecto-Editor: framing device; tension control; 3¼ by 4¼ inch image matches intensity of projector image; Projecto-Editor only, $47.50; with Senior splicer and Senior rewinds (as pictured), $69.50; with Senior splicer and Master rewinds, $71.50.

Senior Splicer: single action straight cut; attached dry scraper; 8mm., 16mm. and SOF; $15.00.

8mm. Projecto-Editor: similar to 16mm. Projecto-Editor; Projecto-Editor only, $47.50; with Junior splicer and 400' Junior rewinds, $57.50; with Senior splicer and Junior rewinds, $65.00; with Senior splicer and 400' Senior rewinds, $69.50. (Not pictured.)



Junior Splicer: straight cut wet splice with separate scraper; 8mm. and 16mm. silent, $4.50.



Rewinds: 8mm. and 16mm.; 400' Junior, per pair $5.00; 400' Senior, with tension control, per pair, $10.00; 2000' Master, with tension control, per pair, $12.00.

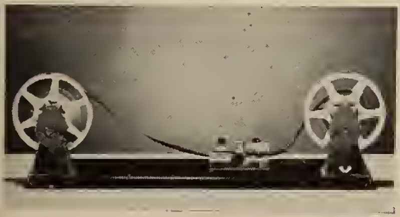
A fact and photo roundup of leading splicers, rewinds and viewers

EASTMAN KODAK CO.

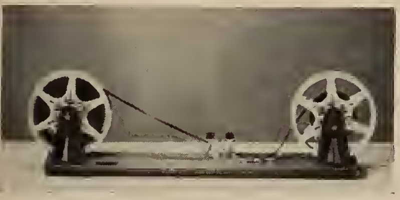
Master Editing Outfit; consists of Editing Viewer, Senior splicer and pair of Master rewinds; 16mm. only, $95.00.

Editing Viewer: action viewer; frame punch; 8mm. or 16mm. model, $27.50.

Senior Splicer: single action straight cut; attached wet scraper; 8mm., 16mm. and SOF, $20.00.



Senior Editor: consists of Senior splicer and geared 400' rewinds; 8mm. and 16mm.; $37.50.

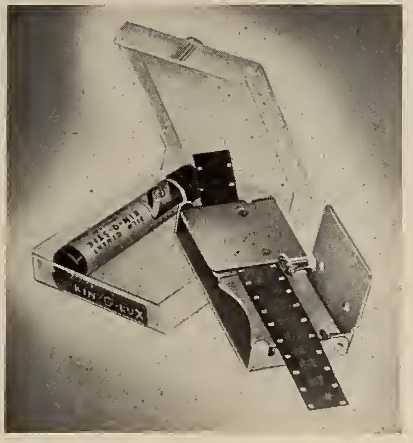


Junior Editor: consists of Junior splicer and 400' rewinds; 8mm. and 16mm.; $13.00.

Junior Splicer: single action straight cut; separate wet scraper; 8mm. and 16mm.; $1.50. (Not pictured.)

NEUMADE PRODUCTS CORP.

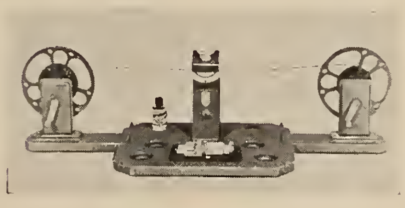
Model RW-1 Rewinds: geared 4 to 1; counterbalanced handles disengage; dummy rewind spindle with tension control; 2000' capacity; set, $12.75; geared rewind, $8.25; dummy rewind, $4.50.



KIN-O-LUX, INC.

Rewinds: counter balanced handles; 400' and 2000'; 400' model $9.00; 2000' model $13.95.

Splicer: pocket model; single action straight cut; attached dry scraper; 8mm., 16mm. and SOF, $3.75.



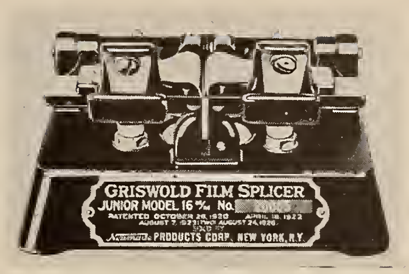
MOSTOW CO.

Do-Brite Deluxe Editor: direct non-motion viewer with frame punch; 400' rewinds; Franklin splicer; 8mm. or 16mm., $24.95.

Do-Brite Standard Editor: direct, non-motion viewer without punch; 400' rewinds; Do-Brite splicer; 8mm. or 16mm., $17.95; viewer only, with frame punch, $5.95; Do-Brite splicer, $2.95; rewinds, per pair, $3.95. (Not pictured.)

REVERE CAMERA CO.

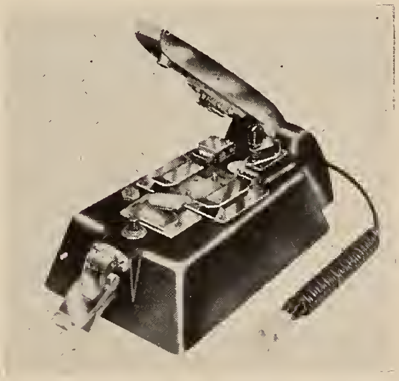
Curvomatic Splicer: single action straight cut; attached dry or wet scraper; 8mm., 16mm. and SOF; $16.50.



GRISWOLD MACHINE WORKS

Griswold Junior; straight cut splicer; separate wet scraper with 3 extra blades; 1/10 or 1/16 inch overlap; 8mm., 16mm. and SOF; $15.00; Model R-3, basically similar to Junior model but of heavier construction and especially designed for SOF, $25.50.

Note: Neumade Products Corp. is the exclusive distributor of Griswold 16mm. splicers.



LEKTRA LABORATORIES, INC.

Splicemaster 16: an electric, butt-welding splicer; Model SP-2, for middle-of-frame splicing, $29.50; Model SP-4, for frame line splicing, $34.50.

Splicemaster 8: similar to above; Model SP-3, for 8mm. frame line splicing, $34.50.

MANSFIELD INDUSTRIES, INC.

Switt Splicer: single action straight cut; attached dry scraper; 8mm., 16mm. and SOF; $10.95. (Not pictured.)

Mansfield Junior: straight cut splicer; separate wet scraper; 8mm., 16mm. and SOF; $2.95. (Not pictured.)

HOWARD B. MARKS CO.

Crest: combination direct, non-motion viewer and straight cut, wet splicer; 8mm. or 16mm. model, $12.95.

Marks Viewer: a direct, non-motion viewer; 8mm. or 16mm. model, $5.95. (Not pictured.)

CHOOSING EDITING TOOLS

What to look for when you buy that new splicer, rewind or film editor

DR. GILBERT W. SCHWARTZ, ACL

ELSEWHERE in this issue (see *Equipment Survey: 7*, page 92) the reader will find a roundup of the chief tools involved in film editing—splicers, rewinds and viewers.

Every filmer, whether a tyro or a Ten Best award winner, will want an adequate assortment of this essential equipment. But what to buy? Well, eventually buy them all, I'd say. But first study your own needs, so that what you do select will serve these needs efficiently. To begin with, you'll want to know the purpose of each unit of editing equipment. And secondly, you should understand what features of each unit contribute toward accomplishing this purpose. Let's have a look.

THE SPLICER

Take the splicer first, since this is one item of editing equipment you cannot do without. The purpose of the splicer is to create an accurately aligned joining of two strips of film. To do this, it first cuts adjoining ends of these strips and then overlaps them in a predetermined position. There are, however, differing ways of doing these two simple things.

First, the cutting. Most splicers cut a straight edge; i.e., across the film. Others feature a diagonal cut for a longer bonding surface, claiming this splice runs through the projector more easily and is not especially noticeable during screening. There are also minor differences in the extent of overlap, the most popular being 1/10 of an inch. The smallest splice overlap is 1/16 of an inch; it produces a neat splice but one which must be made with care. There is, finally, the end-to-end or butt splice, which is accomplished by the electrical method. Look over the field and select the type that seems best for you. Try each one out and observe these points especially.

Accuracy: This is essential. On the splicer, the sprocket holes of the film must overlap in perfect alignment. The overlapped end of the film must fit without interference from its opposing pressure plate. The pressure plates should just meet in the closed position with the right hand plate covering the end of the overlap. The cutter must cut evenly and accurately. The width of the scraped area must be exactly that of the overlap. There must be a positive locking device to hold the pressure plates firmly in position during cementation.

Ease of Adjustment: All mechanical equipment is likely to get out of adjustment sooner or later. Therefore, all parts should be easily adjustable and replaceable.

Operation: The order of operations in the splicing routine should be easy and natural. There should be no waste or duplicate movements, and the movable units of the splicer should travel smoothly and with precision. Make a few splices on each splicer and see how it feels.

Quality of Manufacture: A well made splicer looks it. See if the surfaces that contact the film are smooth.

Lewis C. Cook

DADDY'S LITTLE HELPER seems to display more enthusiasm than efficiency as he takes a potent turn at the 2,000 foot rewinds.

THE REWINDS

Rewinds generally come in pairs. Their function is simply to hold a feed reel and a takeup reel while film is wound from one to the other. All the rewinds available serve this purpose. Additional features to be looked for include the following: The height of the shank or column of the rewind is probably first in importance, since it determines the maximum size of reel—200, 400, 800 or 1600 feet—it will accept. If you plan ever to use the larger reels, the time to think of it is now. A resistance knob to regulate the spin of the rewind and prevent an uncontrolled unwinding of the film is helpful. Another design serving the same purpose is a hand brake which allows momentary retarding of the rewind action.

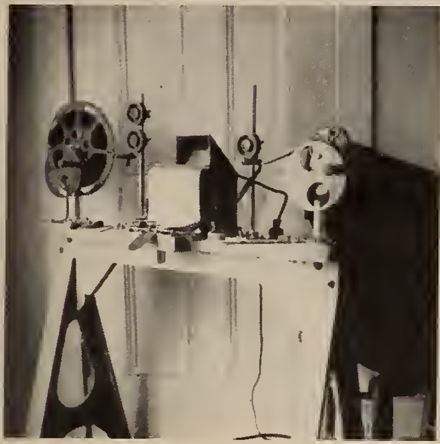
The opposite effect is accomplished by a release clutch which permits the free spinning of a reel by disengaging the rewind arm. Extra long spindles will permit more than one feed reel to be placed on the rewind at the same time. This is often handy in feeding alternate short scenes onto the takeup reel. Motor driven rewinds with foot controls provide the ultimate in luxury and incorporate all the above features. They are designed primarily for heavy duty film library or laboratory use.

THE FILM VIEWER

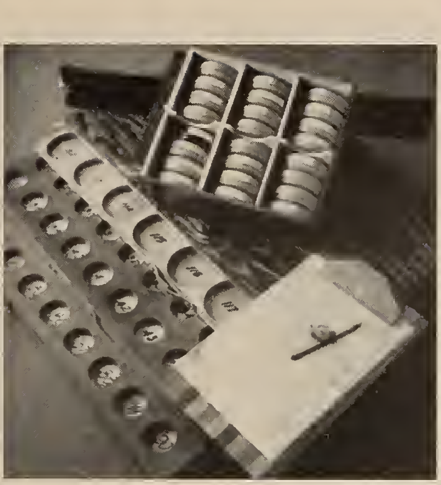
The purpose of a viewer (also called an editor) is to present easily and in motion a miniature image of your film frames. All viewers do so, but for your own benefit there are individual features to look for when buying one.

You will want a clear picture, bright and large enough to be easy on the eyes. Ideally, the ratio of brightness to size in this picture should be the same as when projected on a screen. Only in this way can exposure density be accurately judged. The path of the film through the viewer should be as direct as possible, and its passage over the rollers and aperture plate should be with an absolute minimum of scratching. You should be able to insert and remove the film [Continued on page 110]

Photographs by Alan Probert, ACL



EDITING SETUP of author, housed on movable bench, includes rewinds, splicer, shielded viewer and extra idler posts.



FILM STORAGE is effected with box of painted shoe polish cans and three layers of numbered holes in portable case.

HIGH STOOL and movable apparatus make for ease and comfort in the editing process, as demonstrated above by author.

Editing aids

ALAN PROBERT, ACL

IF YOU read a magazine from front to back (*Alas, a lot of people don't!*—Ed.), you will have found on the three preceding pages of this one the following: (1) a fact and photo survey of equipment used in editing, and (2) a discussion of how to select from among these items when you are bent on buying.

I believe that the editor intends you to read these articles first (*You're darn right we do*—Ed.)—and then come to this catchall of aids and ideas. For able and ingenious as are the editing gadgets cited in the survey, it is our experience that they are at their best when arranged as *you* want them. I have made a few such rearrangements myself. And, if the editor will kindly keep out of this article from now on, we'll try to get to them. (*Okay, get going*—Ed.).

Take rewinds, for instance. I like them spaced a little farther apart than they generally are offered on prepared editing boards. This allows me to attach to the board an empty film cement bottle filled with water and a regular film cement bottle filled with cement. Some prepared editing boards, I know, offer this arrangement, but the bottles are only inset lightly into the wood. Mine are fastened down to wood blocks and unspillable.

Again, a wider spread between the rewinds permits the erection on each side of the viewer of extra idler wheels. I find them desirable first in winding back long films during the cleaning operation; they give added support to the film as it pases between feed and takeup reels. Secondly, during splicing operations, loose film ends from either reel can be looped over the idlers and then pinned back on themselves with spring clothespins. This prevents the reels from unwinding a couple of turns and spilling film around.

Such extra idler wheels can easily be made at home from plastic, fiber or even wood. They should be mounted on small ball bearings such as SKF 1-C, to offer the least possible friction. To minimize slippage of the film on the idlers, they should be as large as is compatible with the rest of the outfit; 2¼ inches I find a reasonable diameter. Most important feature of their design, of course, is that they should be undercut across the central portion so that only the outer, perforation surfaces of the film come in contact with the idler.

Efficient and indispensable as it is, a viewer is another editing gadget I like to fool around with. Some models, for example, have employed for illumination a small projector lamp, designed [Continued on page 110]

Ideas and arrangements for getting the most fun from your editing tools

POWDER BLOWER method of marking film defects during projection positions atomizer just beyond lower loop and sprocket.

CLEAR DOT of powder in center of lighter powder smudge is easily identified on rewind and as easily removed from film.

DUSTPROOF cover for editing bench protects loose ends of film left in working position and discourages the meddlesome.

HAWAII AHOY!

Paradise of the Pacific, the Hawaiian Islands are a year-round mecca for traveling movie makers

ARTHUR H. ELLIOTT, ACL

Photographs courtesy Matson Lines

WAIKIKI BEACH, with equally famous Diamond Head as a backdrop, is almost a hallmark of Hawaii. Shot is best made in afternoon.

HAWAIIAN diving boys, among the best in the world, are a feature of shipside farewells. Famed Aloha Tower is in background.

ALOHA, you will learn long before you arrive in Honolulu, means in the Hawaiian both "Hello" and "Farewell." For the eager amateur filmer, this should automatically be extended to read Hello to heaven and Farewell to all reason.

Your problem there will not be how much film *to* shoot but only how much *can* you shoot. For one of the pleasantest surprises when you arrive in Honolulu from the film-starved Mainland will be the large stocks of movie film in the camera stores. Likewise, there is a modern processing station in Honolulu, where you can have your pictures developed as soon as they are exposed. What more can you want?

DESIRABLE EQUIPMENT

You can make a fine film of your trip to the Islands with the simplest kind of fixed focus, *f*/3.5 camera. Add to it as near necessities an exposure meter and a haze filter. The exposure meter is almost a must, since the light in the Islands is very tricky. You will find yourself using about one half stop less exposure than you would on a similar scene in the Mainland. Haze filters are also desirable in Hawaii. Not only will they give you better color rendition, but they also serve to protect your lenses from the local "liquid sunshine," a fine mist-like rain which you encounter briefly but frequently.

Accessory items of equipment, not necessary but as helpful here as elsewhere, would be a wide angle lens, a medium telephoto, a tripod and a polaroid filter. This latter will serve you well in darkening the brilliant blue skies behind light colored buildings.

BEST SEASON IS ALWAYS

From the photographic standpoint there is no *best* season in the Hawaiian Islands. If your primary object is movie making—and of course it will be—you will find June-perfect days be it January or July. In fact, the weather in the Islands is so uniform that the Hawaiian language simply has no word for weather.

Hawaii does have some holidays which offer much to the cinematographer: Lei Day on May 1, Kamehameha Day on June 11 and Aloha Week in November (consult your travel agent for the exact dates). On these holidays you will find rare opportunities to film the natives attired in their colorful costumes, performing the ancient but unforgotten rituals seen only on these special occasions.

BEGIN AT THE BEGINNING

Your film of the trip might well begin when you arrive at shipside, in either San Francisco or Los Angeles. Start with a long and then a medium shot of the people boarding the ship. About fifteen minutes before sailing paper serpentines are passed out aboard ship. Don't fail to get a few shots as these colorful paper ribbons are thrown gaily down to the people on the dock. Follow this with a shot or two of the gangplank being removed and then a shot of the dock as the ship pulls away from it. Add a few scenes as the ship slowly stands down the harbor, and you will have completed your introductory sequence.

The four days aboard ship will give you ample opportunity to record the various seagoing activities. A word of caution, however, on this filming: the sunlight will be intense in these tropical waters and it will also be reflected back on your subjects from the ocean as well as from the ship's whitework. Hence use extreme care in reading your exposure meter.

On the morning of the fifth day you will get your first view of the Islands as the ship makes her landfall. Take one or two long shots of the Islands in the distance and then a shot of Koko Head and Diamond Head as the ship rounds by them. Entering the harbor, your slowing vessel will soon be ringed by small boats loaded with the traditional floral leis, and in a magic moment everyone aboard ship will be bedecked. This is the time to move in for a few colorful closeups. A shot or two of the Hawaiian diving boys and a scene of the Aloha Tower as your ship approaches the dock will complete your filming of the voyage.

ON WAIKIKI BEACH

Being on a holiday, you will undoubtedly find your Honolulu residence in the Waikiki area. You will probably make several shots of the famous Royal Hawaiian Hotel, with its beautiful grounds and adjoining Waikiki Beach. For your shots on Waikiki Beach use an opening of *f*/11, if your shutter speed is 1/30 of a second and you are using color film. Be sure to include in your beach coverage a sequence showing one of the Hawaiian beach boys making a coconut hat. You will want to catch also the outrigger canoes and the boys on surfboards as they race toward the shore at breakneck speed. Expose again at *f*/11, but use your longest telephoto lens as the action starts at some distance from shore.

Your Waikiki sequence, of course, will not be complete without a shot of Diamond Head. The best view is obtained from the beach in back of the Halekulani Hotel, where Diamond Head can be pictured through a frame of palm trees. Best time for this shot is in the afternoon.

HULAS TO ORDER

Equally famous with Waikiki Beach is the graceful Hawaiian hula. The place to catch your dance sequence is in the Coconut Grove of the Royal Hawaiian Hotel, where, on every boat-arrival day, they put on an hour long hula show from two to three in the afternoon. The sun is in ideal position, and this show is hula dancing at its best. There is even a comedy number, toward the end, which will give your dance study a comic relief much appreciated by later audiences.

FLOWERS YEAR ROUND

Regardless of when you visit the Islands, you will find plenty of flowers to tempt your camera. The bird of paradise, red anthericum and torch ginger will make interesting studies, and don't fail to film the hibiscus, the territorial flower. There are as well many varieties of flowering trees such as the royal poinciana, the monkeypod, banyan and shower trees. A trip to Foster Gardens in Honolulu to record the rare orchids for which the Islands are famous should not be overlooked.

Courtesy Royal Hawaiian Camera & Gift Shop

MOVIE MAKERS galore are the order of the day at hour-long hula show in gardens of Royal Hawaiian Hotel. The author is in dark suit at left.

AROUND HONOLULU

Honolulu itself offers many interesting camera studies. A fine view of the entire city can be obtained from atop the Punchbowl, an extinct volcano; it is a morning shot. From this same vantage point an equally excellent view of Waikiki and Diamond Head can be had in the afternoon. In downtown Honolulu you will want to include the Aloha Tower, Honolulu Hale (City Hall), Iolani Palace and King Kamehameha's statue located opposite the Iolani Palace. For lively [Continued on page 116]

Photographs courtesy Pan American World Airways

BY PLANE or by ship, your arrival in Hawaii will be marked by the traditional leis.

KAMEHAMEHA, first native king of Hawaii, is immortalized opposite the Iolani Palace.

A LUAU the Islanders' gay traditional feast, is a rich source of human interest.

LOOK TO YOUR SPLICING

It's more than just mechanical, says this able amateur, listing ten points of fine film care

JOSEPH J. HARLEY, FACL

IN THE several operations of the editing process, splicing is far too often regarded as the country cousin of the craft—so simple that it need not be taken seriously.

It is not, I assure you, the intention here to claim for splicing a complexity which it does not and need not have. But if you are bothered by pictures jumping on the screen, by flashes of white between scenes, by losses of loop or even by the film parting during projection—then you'll want to look to your splicing technique. Here are the points to look for.

NATURE OF FILM

To begin with, let's examine the materials with which we are working. There is first the strip of film to be spliced. This is composed of a transparent ribbon of cellulose acetate known as the film base. Coated on it in turn are one or more layers of light-sensitive chemicals (one layer for black and white film, three for color) known as the emulsion. Between the base and the emulsion is a binder holding the two together, with additional binders between the color layers.

ACTION OF CEMENT

The second material involved in the splicing operation is a bottle of viscous liquid known as film cement. This is an inaccurate term, since it suggests a simple sticking or gluing together of the two film ends. Actually, film cement is a chemical solvent, and the bond which it effects between two strips of film is a genuine welding of them together.

FUNCTION OF SPLICER

It is because of the nature of this action that the third material, or tool, of splicing is required—the splicer. For, in its function as a chemical solvent, film cement will act *only* on the base or cellulose component of the film. It will *not* act on the emulsion layer nor on the binder. Thus, the first function of the splicer is to provide a means of removing these materials from a short, predetermined area of one film end.

This is done simply by scraping away these unwanted materials, until the pure cellulose of the base is exposed. With this done and the cement applied, the second function of the splicer is to hold the two film ends in accurate alignment and in firm contact until the chemical weld is accomplished. With these basic operations clearly in mind, let us now see how they are carried out.

PREPARING FOR SPLICE

In preparing the films for splicing, they are clamped in the splicer and cut to the correct length of overlap. The film which will be positioned on the bottom of the splice (the left hand strip) will have its emulsion side up; it is this emulsion which must be removed to a width equaling the overlap. The underside of the right hand film is clear base and can be cemented readily, provided it is free from oil or dirt that may have adhered in projection or in handling. If it has become so soiled, it may be cleaned with a commercial film cleaner or chemically pure carbon tetrachloride. Another method is to spread a bit of film cement on the underside of the film and then wipe it off quickly.

But the scraping is the most important operation. Every trace of emulsion and binder should be removed clear down to the film base.

USE OF MOISTURE

An application of moisture to the emulsion surface will aid greatly in softening it; but care should be exercised to apply this moisture [Continued on page 117]

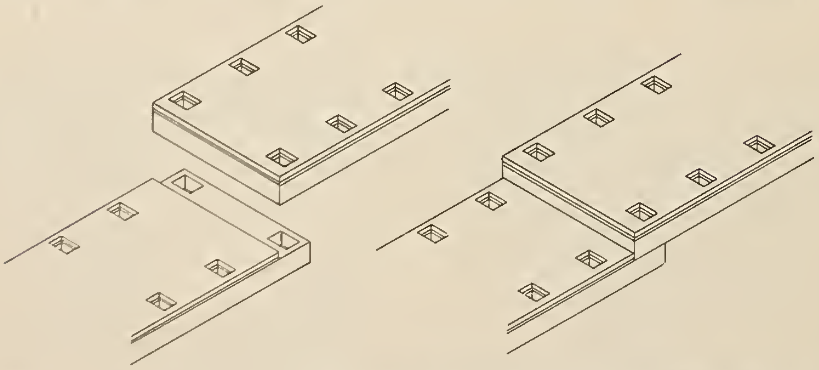


FIG. 1: The multi-layered structure of movie film is shown above. Thick bottom layer is cellulose acetate base, top layer the sensitized emulsion, middle layer the binder. Emulsion and binder must be removed in splicing so that cement can act on clear base.

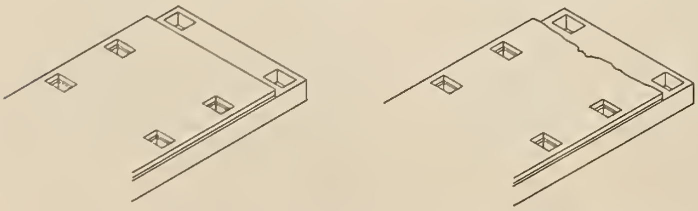


FIG. 2: A sharp scraper blade and controlled use of moisture will give you clean emulsion line at left. Excess moistening leads to jagged scraped edge.

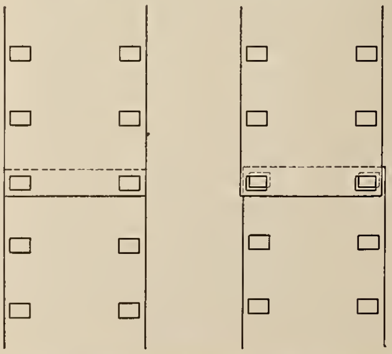


FIG. 3: Well aligned splicer pins will superimpose perforations as at left. Splice at right will jump.

CINE CLIP

A scissors scenario with ready-to-shoot subtitles

WHETHER the ground hog saw his shadow or not, it won't be long now before those first telltale signs of spring are all about us—the pale green bud, the slim blades of grass pushing up through the hard ground, the earliest robin. Mother, of course, will be fretting about spring housecleaning, while Father studies that corner of the backyard he never found time to work over last year.

Follow your first subtitle with a quick-cutting series of brief scenes shot close to home. The children are exploring the yard and the nearby fields, hunting the earliest harbingers of the season. Their sight of the first redbreast should be a magic moment for your movie. Even if you don't catch Bobby and the bird in the same scene, you can create the effect by cross cutting from one to the other. At the end of this sequence have Bobby call excitedly to Mother to come share his excitement.

But Mother has other plans. She is hanging some rugs on the line out back and Bobby is reluctantly roped in to beat them. Dad is far too absorbed in examining the garden tools, affectionately fingering his fishing gear or hunting for a missing golf stick.

Your second subtitle can introduce a sequence of "young love," with Bobby and the engaging young lady next door as the principals. She first gains his interest with her roller skates, but soon his new kite seems more important. At the end he joins the baseball game across the road.

With the third subtitle, you will have a fine chance to use that odd footage you shot on a visit to the farm last year. There is nothing more appealing in a spring film than shots of the baby chicks, a clumsy colt or a litter of playful kittens, as the children gaze rapturously at the young animals, trying to pet the calf or play with the silky kittens. If you don't have a farm handy for these shots, how about a springtime visit to the zoo?

Dyeing Easter eggs and preparing the children's baskets will make a colorful and engaging sequence to follow the last subtitle. Get your camera set up early Easter morning and catch the kids as they hunt the hidden treasures, their gleeful expressions as they discover the gay baskets and bunnies. Later, as a fitting climax for your spring movie, you will want to film the Easter parade, with your friends and neighbors in their spring finery heading for church, the sun glowing on the distant steeples. The full magical beauty of a spring day will come to life at this moment, a lasting memory for your family film album.

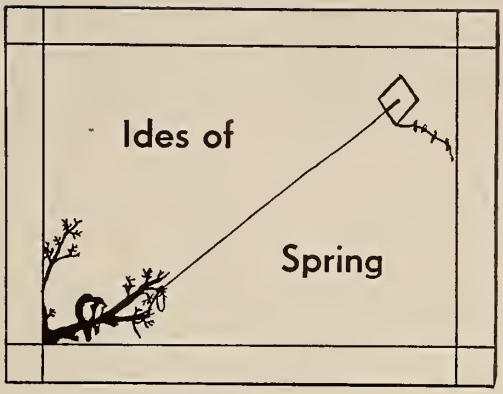
—*D. C.*

Cine-Clip Scenarios, a MOVIE MAKERS feature unique in the field of filming, present every needed picture part in one handy package.

Complete on this page are a lead title and the subtitles for a simple family picture. Printed with them are general suggestions for the subject matter treatment. These possibilities are elastic: you can edit in odd-shot and unused footage, or you can shoot new scenes to order, as you think best.

The area of the titles, including the surrounding rules, will be covered easily by your camera (8 or 16) when filmed at a camera-to-title distance of eight inches. Use a five diopter supplementary lens with fixed focus objectives. In use, clip out each title just outside the rule, paste it on a white card of suitable size for your titler and proceed as usual.

There are many easy ways of adding color to these captions. Simplest will be to water color or crayon in a colored border on each of the cards. Equally effective is to have the titles reversed on blueprint paper, thus creating clear white letters on a bright blue ground. Or, if you'd like to double expose these captions over relevant action scenes, reverse them this time in photostat, for white letters on a black background.



Ides of Spring

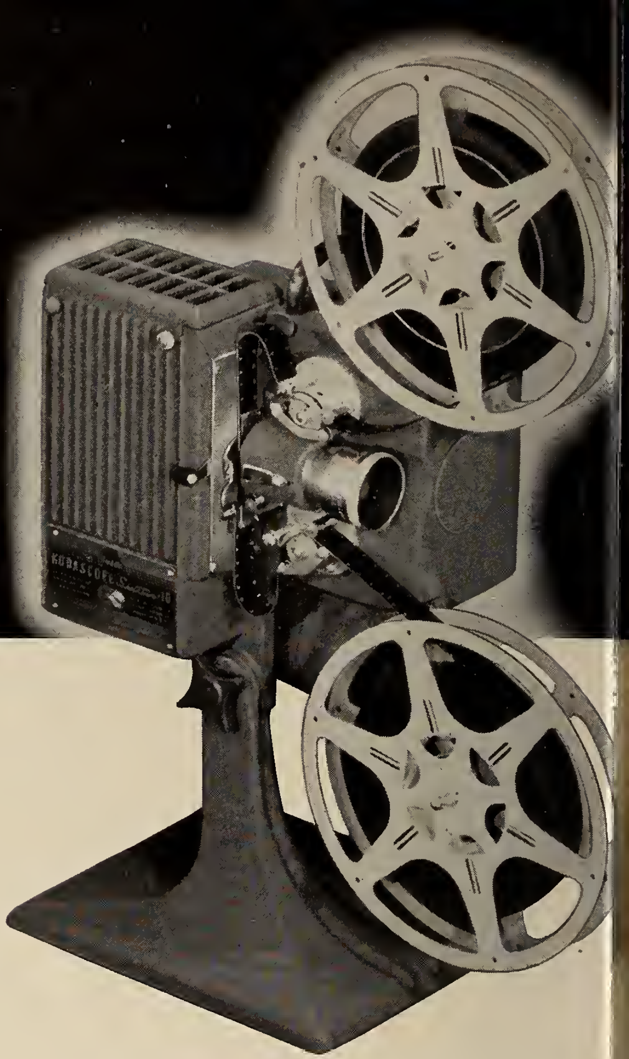
A prelude to spring, the March winds beckon youngsters and oldsters to new activities.

More things than love can turn a young man's fancy in the spring.

These youngsters want to eat and sleep. —and eat again.

Eggs and dyes, bright ribbons and toys, will gladden hearts on Easter morn.

Kodascope



Kodascope Sixteen-10 Projector Excellent optical system—fine, fast Kodak 2-inch *f*/1.6 Ektanon Projection Lens and brilliant 750-watt lamp. Accepts other lenses, other lamps (to 1000 watts) for "tailor-made" projection. Easy-action controls . . . handle for cool carrying . . . convenient tilting knob . . . AC-DC operation . . . fast, motor-driven rewind. $147.50. Choice of cases, Standard or double-duty Projecto Case, available as an accessory.

...For Superb 16m

...take corner-to-corner
sharpness, for example

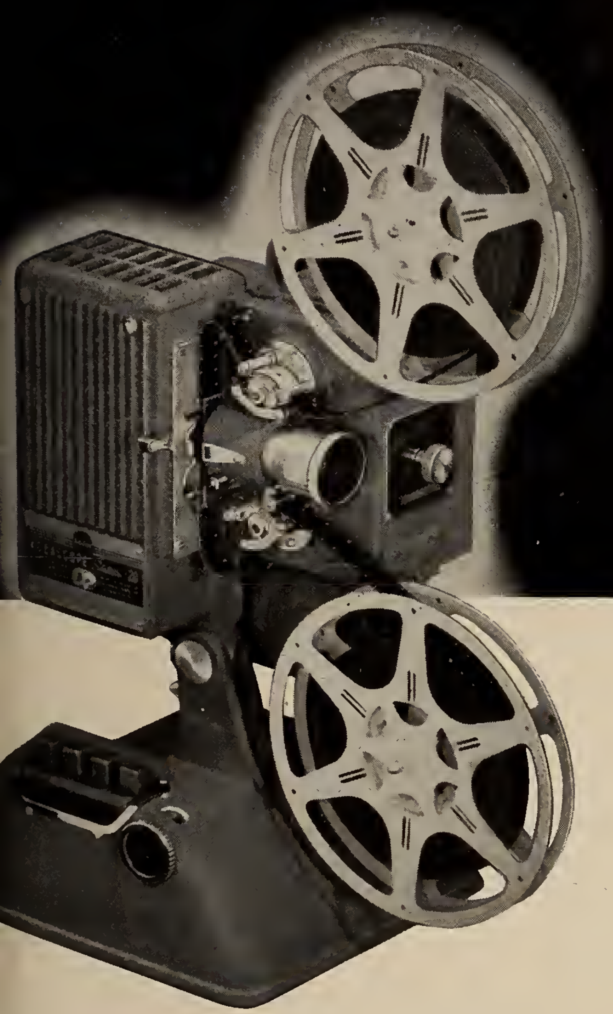
✓ *Sharp in the center...*
✓ *Sharp in every corner..*

With a 16mm. Kodascope projector, your scree
ings are just the way you want them—crisply d
fined, sharply focused from edge to edge.

This superb, over-all focus is to a large extent t
result of the Kodak Field Flattener, a unique optic
device integral with the Kodak 2-inch *f*/1.6 Ektan
Projection Lens, standard equipment with all 16m
Kodascope projectors.

How does it work? Basically, a negative lens thick
at the edges than at the axis, the Field Flatten
makes use of the optical principle that passing lig
through glass increases the distance required f
the rays to come into focus. Thus, the Flatten
corrects the light rays that form the outer edges
the picture so that they come into the same plane
focus as those forming the center.

You'll see the results on your screen—*bett*
crisper, more uniform rendition of your movies!



Projectors

Kodascope Sixteen-20 Projector The same mechanical and optical excellence, the same lens-lamp versatility as Sixteen-10—plus extra ease in use . . . luxury operation. Major controls are conveniently centered on an indirectly illuminated push-button panel. Offers such "extras" as still-picture projection . . . reverse operation . . . Cordomatic power cord. $245, with Standard Carrying Case; $261.50, with Projecto Case.

otion Picture Showings

Important as it is to the proper projection of 16mm. movies, the field-flattening element that is part of the standard lens regularly supplied with 16mm. Kodascope projectors is but one of many important reasons for making a Kodascope projector *your* projector.

Another is optical versatility—both of the "Sixteens" illustrated above come equipped with 2-inch lenses and 750-watt lamps . . . ideal for average projection conditions. But if you plan to show your movies under unusual conditions—long "throws" in spacious auditoriums, or very short "throws" in small rooms—you can buy your projector "tailored" to your needs with your choice of several other lenses and lamps so that screen areas and brilliance are exactly *right* for the size and seating of your audiences. All standard and accessory Kodak Projection Lenses are *Lumenized*—ultrahard coated at all glass-air surfaces for better, brighter movies. Whatever your lens-lamp selection, screen results will be unsurpassed.

You'll also like the ease of operating a Kodascope projector—adjustment controls are simple and positive in action . . . conveniently located. Threading is handy, too—sprockets and gate are wide-opening, easily accessible.

Trimly handsome in appearance, rugged in performance, Kodascope projectors are outstanding performers on every count. Better plan to see them soon —at your Kodak dealer's.

"Kodak" is a trade-mark *Prices are subject to change without notice.*

EASTMAN KODAK COMPANY

Rochester 4, N. Y.

Kodak

Kodascope Projectors

Kodascope Sixteen-10 Projector Excellent optical system—fine, fast Kodak 2-inch *f*/1.6 Ektanon Projection Lens and brilliant 750-watt lamp. Accepts other lenses, other lamps (to 1000 watts) for "tailor-made" projection. Easy-action controls . . . handle for cool carrying . . . convenient tilting knob . . . AC-DC operation . . . fast, motor-driven rewind. $147.50. Choice of cases, Standard or double-duty Projecto Case, available as an accessory.

Kodascope Sixteen-20 Projector The same mechanical and optical excellence, the same lens-lamp versatility as Sixteen-10—plus extra ease in use . . . luxury operation. Major controls are conveniently centered on an indirectly illuminated push-button panel. Offers such "extras" as still-picture projection . . . reverse operation . . . Cordomatic power cord. $245, with Standard Carrying Case; $261.50, with Projecto Case.

...For Superb 16mm Motion Picture Showings

...take corner-to-corner sharpness, for example

✓ *Sharp in the center...*

✓ *Sharp in every corner...*

With a 16mm. Kodascope projector, your screenings are just the way you want them—crisply defined, sharply focused from edge to edge.

This superb, over-all focus is to a large extent the result of the Kodak Field Flattener, a unique optical device integral with the Kodak 2-inch *f*/1.6 Ektanon Projection Lens, standard equipment with all 16mm. Kodascope projectors.

How does it work? Basically, a negative lens thicker at the edges than at the axis, the Field Flattener makes use of the optical principle that passing light through glass increases the distance required for the rays to come into focus. Thus, the Flattener corrects the light rays that form the outer edges of the picture so that they come into the same plane of focus as those forming the center.

You'll see the results on your screen—*better, crisper, more uniform rendition of your movies!*

Important as it is to the proper projection of 16mm. movies, the field-flattening element that is part of the standard lens regularly supplied with 16mm. Kodascope projectors is but one of many important reasons for making a Kodascope projector *your* projector.

Another is optical versatility—both of the "Sixteens" illustrated above come equipped with 2-inch lenses and 750-watt lamps . . . ideal for average projection conditions. But if you plan to show your movies under unusual conditions—long "throws" in spacious auditoriums, or very short "throws" in small rooms—you can buy your projector "tailored" to your needs with your choice of several other lenses and lamps so that screen areas and brilliance are exactly *right* for the size and seating of your audiences.

All standard and accessory Kodak Projection Lenses are *Lumenized*—ultrahard coated at all glass-air surfaces for better, brighter movies. Whatever your lens-lamp selection, screen results will be unsurpassed.

You'll also like the ease of operating a Kodascope projector—adjustment controls are simple and positive in action . . . conveniently located. Threading is handy, too—sprockets and gate are wide-opening, easily accessible.

Trimly handsome in appearance, rugged in performance, Kodascope projectors are outstanding performers on every count. Better plan to see them soon—at your Kodak dealer's.

"Kodak" is a trade-mark. *Prices are subject to change without notice.*

EASTMAN KODAK COMPANY

Rochester 4, N. Y.

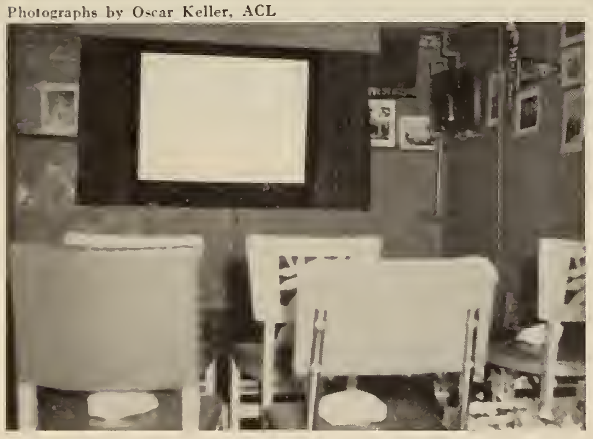
Kodak

SINGLE TURNTABLE SOUND

With a simple record changer, amplifier and speaker, you can add disc sound for less than eighty dollars

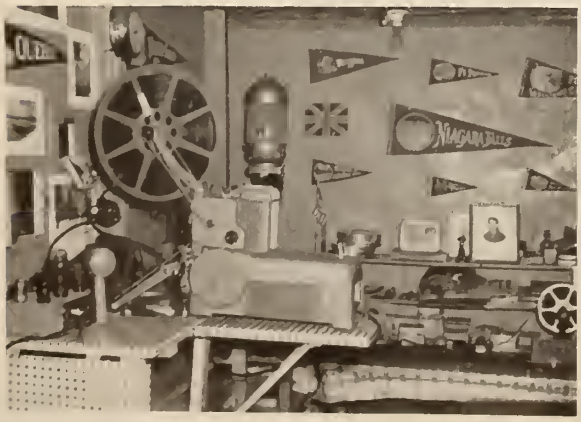
OSCAR KELLER, ACL

Photographs by Oscar Keller, ACL



1. SCREEN END of author's cellar theatre shows draw curtains controlled from booth, with loudspeaker at the upper right.

2. PROJECTION booth, or office, is cut off from theatre by plywood partition. Pictures shield projection and sight ports.



3. MICROPHONE, amplifier, projector and opened portholes are seen above. Still enlarger, editing shelves are in background.

MANY magic properties have been attributed to music by the poets—including, I believe, taming the furious beast. As to this latter quality I cannot testify, never having undertaken the operation. It can, however, be stated confidently that appropriate music adds immeasurably to the pleasure derived from viewing good home movies. I find, for example, that eight of the Ten Best films of 1948—including the Maxim Award winner—had musical or sound accompaniment.

DOUBLE OR SINGLE TABLES

By far the most popular way of providing music for home movies is via the double turntable. And it is probably the best way if you can afford it. However, the cost of such an outfit generally runs from $130 upwards. Furthermore, it usually requires for its manipulation the full attention of one person. In contrast, my combination, consisting of an automatic record changer, amplifier, speaker and microphone, costs less than $80. It has, I believe, the following advantages:

It is relatively inexpensive.
It is easy to manipulate.
It is versatile.

With it, the projectionist can handle with ease the musical accompaniment, the projector and also can deliver his narrative by means of the microphone. When not used for music with movies, the outfit can be used to provide music for dances, parties and the like; it can be used also as a simple public address system. Finally, should the movie maker possess a sound projector, only the record changer is necessary, thus cutting the cost to about $45.

THE EQUIPMENT NEEDED

Following is a list of the exact units comprising my combination:

1. *Webster Model 70 record changer*	$42.34
2. *Metal base for the record changer*	3.45
3. *Lafayette single speaker permanent sound system consisting of 8 watt amplifier, 8 inch P.M. speaker, table top microphone and cables*	33.90

These units, or ones similar to them, are available from electrical or radio supply houses. Specifically, my purchases were made at Lafayette Radio Corporation, 100 Sixth Avenue, New York City.

THE RECORD CHANGER

The arrangement of the units is indicated in the accompanying diagram. The record changer plays 10 and 12 inch records intermixed, provides up to 45 minutes of uninterrupted music and stops automatically after the last record. It also possesses a reject button by means of which records can be changed to fit the mood of the film. It takes three to four seconds for the completion of the changing cycle, or the length of the average title. By arranging the records in proper sequence in two stacks, it is possible to show a 1600 foot 16mm. picture (about one hour long) with only one change of the stacks. Changing the stacks takes about ten to fifteen seconds.

I have built a box *(picture 7)* for the record changer out of half inch plywood. This can be lined with felt, further to deaden the sound of the falling records when the changer goes through the cycle. The reject button can be operated by means of a plunger (one aluminum leg of a table top tripod) through a hole drilled in the cover of the box and supported by a spring *(pictures 4 and 7)*.

The changer is connected to the amplifier by means of shielded microphone wire. The amplifier then can be connected to the speaker by two-conductor electric wire. In case of the sound-and-silent projector, the changer can be connected directly to the microphone input of the projector.

THEATRE LAYOUT

My cellar theatre (one half of our basement) is approximately 20 by 11 feet in size. The stage end *(picture 1)* contains the screen mounted behind a black frame. The curtain is operated by a draw-string and pulley arrangement from the office at the other end of the theatre *(picture 2)*. The office is 5½ by 11 feet and is separated from the larger room by means of a partition. The office serves as projection room, darkroom for still picture work and as a den. The walls of both rooms are decorated with pictures and pennants—souvenirs of vacation travels.

As seen from the sketch, the projectionist, by stationing himself in the doorway (12) between the office and the theatre, can operate the record changer (3), keep an eye on the projector (6), manipulate the amplifier (5), watch the screen and speak to the audience directly or through the table microphone.

PUTTING ON THE SHOW

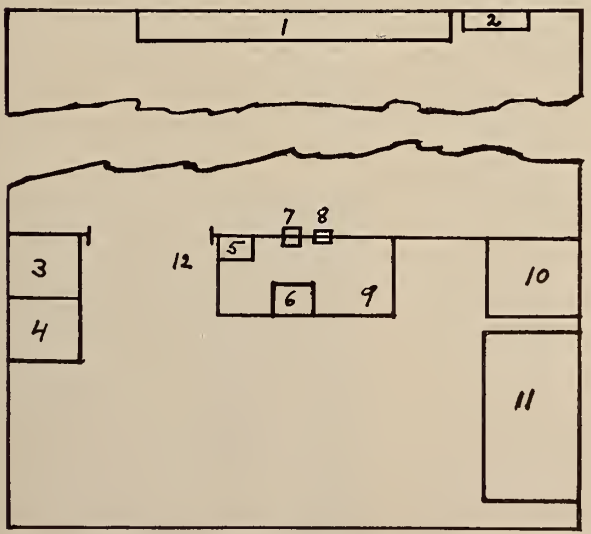
In practice, the show starts with the playing of *God Bless America* or *My Country, 'tis of Thee.* The theatre lights are gradually dimmed by means of the rheostat *(picture 6)*. The projector is started and, as the first pictures flash on the curtain, the latter is gradually opened by the pulley arrangement. The curtain lights are then dimmed. The performance usually begins with a downward pan from the statue atop the dome of the Capitol in Washington, D. C. (hence the opening patriotic music). Then comes *O.K. Productions Present,* and the show is on. When the mood of the film requires it, the record can be changed simply by pressing on the plunger in the cover of the changer box. The volume of the sound can be regulated by means of the amplifier *(picture 5)*.

SIMPLE SCORING

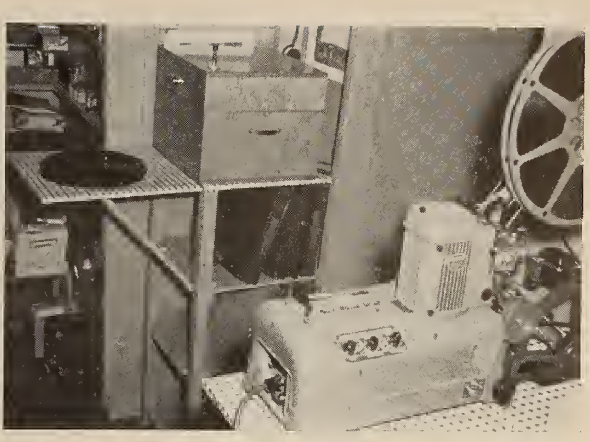
Usually it is possible to score a picture so that the stack of records can be allowed to play to the end with a minimum of reject manipulation. Thus, in scoring my feature, *It's an Upside-Down World,* some of the records used are:

Scene	Record
Prolog	*Oberon Overture*
Wisconsin Dells	*Invitation to the Dance*
Badlands, S. D.	*Peer Gynt—Morning*
Mt. Rushmore	*America, the Beautiful*
Devil's Tower Monument	*A Night on Bald Mountain*
Shoshone Canyon	*Finlandia*

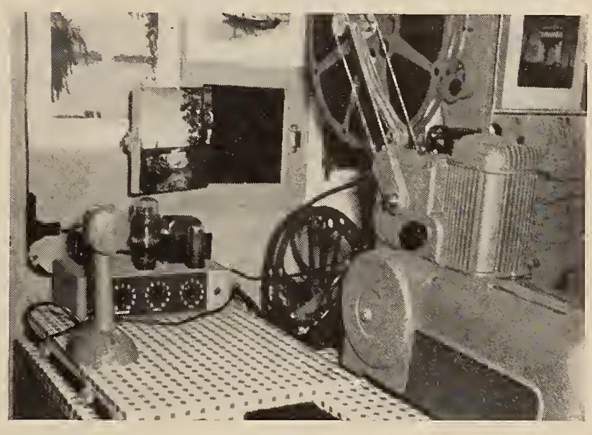
[Continued on page 108]



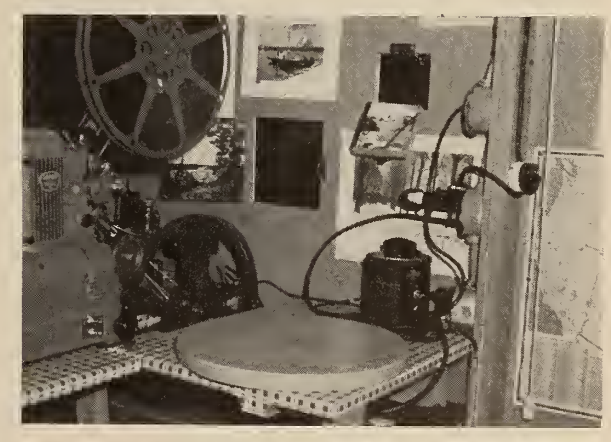
TWENTY FEET long overall, the author's cellar theatre and projection booth house their equipment as follows: (1) screen; (2) loudspeaker; (3) record changer; (4) record table; (5) amplifier; (6) projector; (7) projection port; (8) monitor port; (9) film table; (10) enlarger; (11) editing table. Projectionist stands at door (12).



4. **RECORD CHANGER** in muffled case, record storage and extension shelf are at door's left. Note reject plunger in case top.



5. **CLOSEUP VIEW** of mike, amplifier and open screen port shows projector on drop-leaf shelf with large takeup reel recessed.



6. **RIGHT SIDE** of projector reveals film table, monitor port, pilot light, draw cord and rheostat controlling house lights.

7. **RECORD CHANGER** in action takes three to four seconds for change-over. Bottom end of reject plunger is seen at right.

The Clinic

Pictures, plans and ideas to solve your filming problems

FOUR LENS TURRET

A new turret head for the Cine-Kodak Special having been announced recently, I take pleasure in submitting my own solution to this problem.

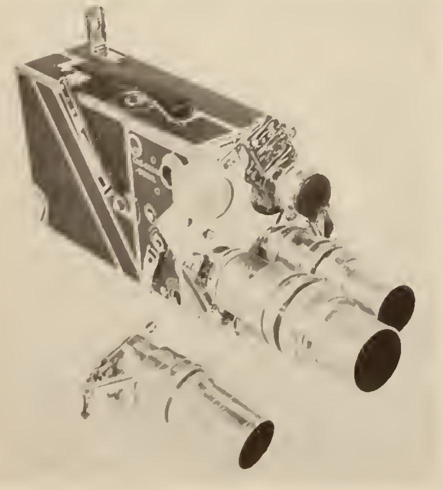
The photograph will show in general how the job was tackled. First, the original turret head plates of the Special, roughly 3 inches square, were removed. These were then replaced with a pair of plates exactly 4 inches square, and the point of rotation of the turret was shifted over by half an inch. The increased spacing of the lenses thus obtained on the turret permits the wide angle and the 6 inch lenses to be mounted together without interference in the fields of view of the short objective.

The original Kodak bayonet mounts were retained, so that the four lenses on the turret can be interchanged swiftly from one focal length to another. The matching Kodak viewfinder element always goes around with its corresponding lens, thus permitting immediate changes of focal length in shooting such subjects as sports events and the like.

The one drawback of my arrangement is created by the fact that the wide angle lens juts back into the body of the camera. This does not permit the turret to be rotated with this particular lens in its seat.

In closing, it should be obvious to all that alterations of this kind require the highest kind of precision machining. It is not work to be undertaken lightly by the inexperienced or untrained home hobbyist. My design was actually carried out by a specialist in camera repairs here in Johannesburg.

Dr. S. S. Hayward, ACL
Johannesburg, South Africa.



FOUR LENS TURRET for Cine-Kodak Special, designed by Dr. S. S. Hayward, ACL, of Johannesburg, is seen above. Wide angle and 6 inch lens are used together.

TALLER REWINDS

I do not doubt that there are many other movie makers like myself who began their editing activities with the purchase of 400 foot capacity rewinds. These were fine until the larger 1600 or 2000 foot reels came along, with their obvious advantage of an unbroken screening.

My solution of this difficulty was to mount each rewind on a block of wood cut to the same size as the rewind base and six inches in height. These were then fastened to a new editing board with wider spacing between them, (1) to accommodate the larger reel diameters and (2) to leave room for an editing viewer which I intend to add shortly.

William C. Roeger, ACL
Chalfont, Pa.

COAT INTO DARKROOM

Here is an idea that may be useful to some of your members who suffer a jammed camera when miles from a darkroom or other shelter.

My solution was to take off my coat, sit down and tuck the edges of the coat between my legs, with the camera wrapped in the middle of the coat. Then, putting my hands down through the sleeves, I was able to open the camera and rethread the film without fogging a frame of it.

Naturally, the heavier the shade one can do this sort of thing in, the better are one's chances of success.

Ray Lawson
Victoria, Australia

EXPOSURE ON ICE

About the middle of last month I went to Sonja Henie's ice show at Madison Square Garden, and no sooner had I taken my camera (Bolex H-16) out of its case than fifteen to twenty other movie makers gathered round me. Their chief question was did I think my pictures would come out.

I am glad to inform readers of *The Clinic* that color movies of this spectacle come out perfectly exposed. Supporting the camera on a unipod, I used the following lenses at maximum aperture: Kodak 1 inch *f*/1.9 and a Kern Yvar 3 inch *f*/2.5. The standard lens was used for the big production numbers, with the telephoto picking up closeups of Miss Henie and other solo artists.

My camera position was about 50 feet from the edge of the ice, so that I focused the 3 inch lens at 100 feet and the 1 inch midway between 50 feet and infinity. Regular sixteen frame camera speed was used throughout except for the closing scenes of Miss Henie's hula number, which called for eight frames per second. In this, all regular lights are extinguished and she appears in a special blue spotlighting which makes her treated costume irradiant.

Nash Aussenberg, ACL
New York City

NEW TRIPOD HANDLE

The grip on my tripod panning head being small and uncomfortable, I recently fashioned a new one from a screwdriver which had a large plastic grip that would fit my hand.

This can be done very simply by snipping off the bit end of the screwdriver and then cutting threads on the end of the shaft to match those of the tripod head. I now have a very handy control for the pan head at negligible expense.

I can also recommend the addition to one's camera kit of a plastic bag (of the type used to store food in the refrigerator). It should be large enough to fit well over the camera when it is tripod mounted, and should have a simple drawstring at the bottom. It is invaluable in protecting your camera from dust on long auto trips and from sudden rain squalls in the field.

Karl Williams, ACL
Wadsworth, Ohio

Hints from Hollywood

AMONG the films previewed recently, the four mentioned here indicate a variety of both subject matter and quality in the current output, ranging from the unusual in the foreign product to run-of-the-mill from the Hollywood film factories. A kind of quiet desperation seems apparent as original material becomes more and more scarce.—D.C.

MADAME X

A Letter To Three Wives: Proof that friend husband's minor irritations with his spouse are not all ill founded is offered in an intriguing entertainment by Twentieth Century-Fox. Joseph L. Mankiewicz wrote and directed the screenplay based on a *Cosmopolitan* magazine novel. The serio-comic treatment of married life, employing the device of the never seen but omnipresent central character (in this case a woman and the narrator), couldn't be improved upon.

Addie Ross, the unseen, relates with wry humor the detailed reasons why three of her "dearest friends" have cause to worry when they get her note that she has left town with one of their husbands, without naming him. The ladies in question (Jeanne Crain, Linda Darnell and Ann Sothern) are embarking on an outing with the town's underprivileged children when the note is delivered, so cannot investigate Addie's doings. But each spends the day examining her conscience and wondering if it is her mate who has up and left her. Not until the last ten minutes of the film is it revealed which of the three husbands is involved.

Filmed against the familiar backgrounds of suburban life, the picture offers amateur movie makers many suggestions for their own home town dramas. They, too, might also choose a magazine story and shoot it in their own neighborhood.

20th Century-Fox

COUNTRY CLUB settings, from *A Letter to Three Wives,* are available to all.

MILL END

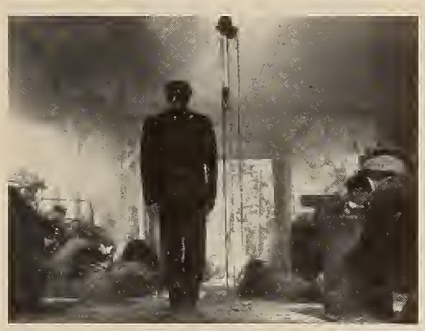
My Dream Is Yours: The hucksters are at it again in this frothy Warner Brothers concoction about talent scouts, advertising geniuses and the luscious young gal waiting impatiently for fame and fortune. There is no questioning the singing talents of Doris Lee, but the similarity between this and all other films of the same ilk cannot be missed. Here the young damsel is a war widow with a small son, perhaps the only angle that distinguishes it from its predecessors.

A slick and highly polished product of the conveyor belt system of production, the picture merits little or no attention. We mention it only because you may be interested in the tricky effects employed in a dream sequence featuring young son Freddy. You may wish to incorporate something of this sort in your filming of Junior's Easter.

CONTROVERSIAL

The Chips Are Down: Whether or not you have concerned yourself with the storm raging around Jean Paul Sartre's post-war philosophy of Existentialism, you will be impressed by his realistic approach to movie making, as exemplified in this Lopert Films release.

A simplification of M. Sartre's concept of the world we live in, this first Existentialist movie unquestionably serves its own intellectual ends. Of immediate interest to us, however, is its value purely as a motion picture. Director Jean Dellanoy employs the semi-documentary style to tell the story of a man and woman (Marcel Pagliero and Micheline Presle) from opposite social poles, murdered at the same moment for approximately similar reasons, who meet on the other side and fall in love. Given the opportunity to resume their lives, they must prove their love within twenty four hours or again face death.



Lopert Films

LOW CAMERA angle and foreground figure add menace to *The Chips are Down.*

As events crowd inexorably toward the climax, Sartre dramatizes his thesis as epitomized in these two crossed lives, employing extraordinary cross cutting to build suspense. Full advantage is taken of natural settings, lowering the budget and increasing realism. Supernatural sequences are incredibly simple, without benefit of trick photography or muted sound effects. *The Chips Are Down* is another excellent example of motion picture realism in which our European cousins continue to surpass us, a technique amateurs can study to the greatest advantage.

SOUVENIR

The Fan: Its Broadway success last season led Twentieth Century-Fox to bring *Lady Windermere's Fan* to the screen under an abbreviated title and in a strangely altered form. Opening in present day London, Oscar Wilde's dated epigrammatic farce of fifty odd years ago is related in a series of flashbacks, which, while adequate, seem pointless.

We bring this up merely to remind you of the great store of material in the short stories and classics of bygone years, material eminently suitable for either individual or club production. You cannot emulate Hollywood in such lush productions as the above, but there are numerous simpler tales with small casts which you might investigate for filming purposes.

News of the Industry

Up to the minute reports on new
products and services in the movie field

SHOWN from left to right are the Elgeet interchangeable lens adapter, the Elgeet 7mm. f/2.5 wide angle lens and the Elgeet 3 inch f/2.9 telephoto lens. All are planned for Eastman Kodak cameras.

Elgeet lenses

Two new coated lenses for Eastman Kodak movie cameras have been announced by the Elgeet Optical Company, 69 Atlantic Avenue, Rochester, N. Y. A 7mm. *f*/2.5 wide angle lens, which fits directly on the Cine-Kodak Eight-90 by means of an Elgeet adapter, has a short focal length and large field, covering four times the area of the standard ½ inch lens.

A second lens, a 3 inch *f*/2.9 telephoto, is designed to fit directly on 8mm. or 16mm. Kodak magazine cameras and on the 16mm. Cine-Kodak K and Cine Special. The lens features a common index line for focusing scale and diaphragm scale. The index line can be oriented to any of four positions for easy reading and setting.

The Elgeet 7mm. lens is listed at $47.55 tax included, and the Elgeet 3 inch lens lists at $64.30 tax included. An Elgeet interchangeable lens adapter for Kodak magazine cameras retails at $6.95 tax included.

B & H elections

The board of directors of the Bell & Howell Company have announced the election of 29 year old Charles Harting Percy as president, a position held for the past twenty six years by the late Joseph H. McNabb, ACL. At the same time Albert S. Howell, a founder of the company, was appointed chairman of the board, while William E. Roberts and Scott Harrod were named secretary and treasurer of the corporation.

Mr. Percy is a product of the cooperative training program instituted by Mr. McNabb to select and develop executive talent from promising high school and college students. Educated at the University of Chicago, Mr. Percy has been associated with the company for over twelve years. He became an officer of the company and a member of the seven man board at the age of 23.

Mr. Howell, who, together with Donald Bell, founded the company in 1906, was previously vicepresident of Bell & Howell Company. Educated at Armour Institute of Technology, Mr. Howell has taken out several hundred patents relating to cameras, projectors, film perforators and splicers. In 1924, he collaborated with the late George Eastman in setting the standards for the present 16mm. film.

Commonwealth

Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City, has completed arrangements with Edward Small, whereby Commonwealth acquires the 16mm. world rights to ten of the most important pictures produced by Mr. Small in the past fifteen years. Among the films are *Kit Carson*, *The Man in the Iron Mask* and *The Corsican Brothers.*

Screen finder

A new version of the Radiant Screen finder is just off the press. A handy slide rule device for all types of projection, the screen finder provides information on audience capacities, screen sizes and correct distances. It is available through authorized Radiant dealers.

Movietype

A new method of lettering movie titles is announced by Notogravure, Inc., 139 West 22nd Street, New York 11, N. Y. Known as Movietype, the product consists of complete alphabets printed on a transparent base, pre-cut and with an adhesive that will adhere to any surface. The alphabet is mounted on a stiff backing card from which it is readily peeled for transfer to the desired background. Each alphabet consists of capital letters, numerals and punctuation marks. The most used letters are supplied in additional quantities.

Each kit, which sells for $2.95, contains a set of white and black letters, ¼ inch high, a total of 1862 characters; a sheet of clear acetate for superimposition, and four sheets of colored paper for backgrounds.

Pocket splicer

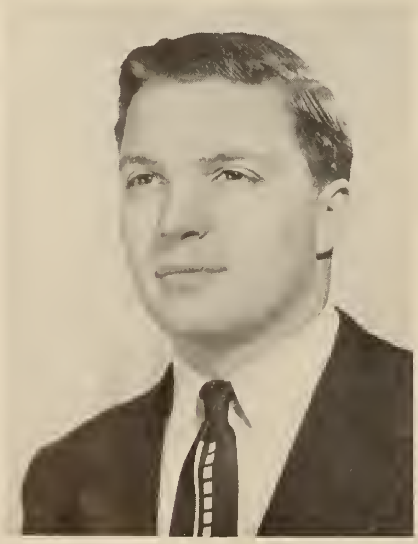
Kin-O-Lux, Inc., 105 West 40th Street, New York City, announces a pocket sized splicer designed to take 8mm. or 16mm. film. Handy at club meetings and other outside screenings, it can be carried compactly in the vest pocket with less bulk than a package of cigarettes. Retail price for the splicer is $3.75; it is pictured in our current *Equipment Survey: 7.*

Kodak Reflex II

A new twin lens reflex camera, the Kodak Reflex II, which differs in a number of important respects from the original Kodak Reflex camera, has been announced by the Eastman Kodak Company. The major new feature of the Reflex II is the addition of the new plastic Kodak Ektalite field lens to the viewing system. The insertion of this flat, grooved lens beneath the camera's ground glass increases the overall illumination on the ground glass 250 percent and corner and edge illumination by 1,000 percent.

The Reflex II also features a new, automatic film stop of extreme simplicity, a flash Kodamatic shutter with a top speed of 1/300 of a second, new styling and a new field case with hid-

A. S. HOWELL became chairman of Bell & Howell's board. Mr. Howell was cofounder of the organization in 1906.



C. H. PERCY took over as president of Bell & Howell, following the death of Joseph H. McNabb, who held the position for 26 years.

den steel reinforcements. Using No. 620 roll film and producing twelve 2¼ by 2¼ inch negatives with black and white film and nine exposures with color film, the Kodak Reflex II is priced at $135.00 plus $19.91 tax.

Bolex president Robert E. Brockway, 25, has been elected president of American Bolex Company, Inc., 521 Fifth Avenue, New York City, to succeed his late father, Ezra S. Brockway, the founder of the corporation. Mr. Brockway, who has been active in the company's administration for several years, is responsible for the current design of the Norwood Director exposure meter, which American Bolex manufactures in addition to its popular motion picture cameras, projectors and other photographic products.

ROBERT E. BROCKWAY was recently elected president of the American Bolex Company, succeeding the late Ezra S. Brockway.

Sound catalog Screen Adettes, Inc., operating film exchanges in Portland, San Francisco and Los Angeles, has recently issued a descriptive catalog of 16mm sound films for rental.

Baia prices down Improvements in design and manufacturing methods have resulted in considerable price reductions on the Baia line of Movie-Action editors. Complete 8mm. editors are now $54.50, while the 16mm. version is $59.50. Corresponding price decreases have been applied to rewinds, splicers and viewers. Baia Motion Picture Engineering, Inc., is located at 120 Victor Avenue, Detroit 3, Mich. Prices quoted apply to Deluxe models.

New turntable A new compact, lightweight dual turntable has been introduced by Movie-Mite Corporation, 1105 East 15th Street, Kansas City 6, Mo. Unusual design permits use of turntables at outer corners of the unit when in

NEW! SLIDE FILE CABINET

ALL STEEL
FIREPROOF
INDEXED
PRACTICAL
EFFICIENT

• File Drawer for individual slide holders . . . Model SF-S.

FOR ALL 2" x 2" SLIDES

• File Drawer for "Blocked" unit slides . . . Model SF-5-S.

Files readymounts, gloss, etc., heavy gauge welded construction thruout . . . 5 drawers, instant selection. Overall size 15" wide; 12" deep; 13" high. Olive-Grey enamel baked on. Polished chrome trim.

Model SF-5 holds 1250 slides (2500 readymounts)

Model SF 5S holds approx. 2500 slides (5000 readymounts)

FILMSTRIP CABINET

MF-6 Similar to Slide Files . . . has 6 drawers, adjustable dividers. Holds over 300 regular 1½" 35 mm filmstrip cans . . . overall size 15" wide; 12" deep; 13" high.

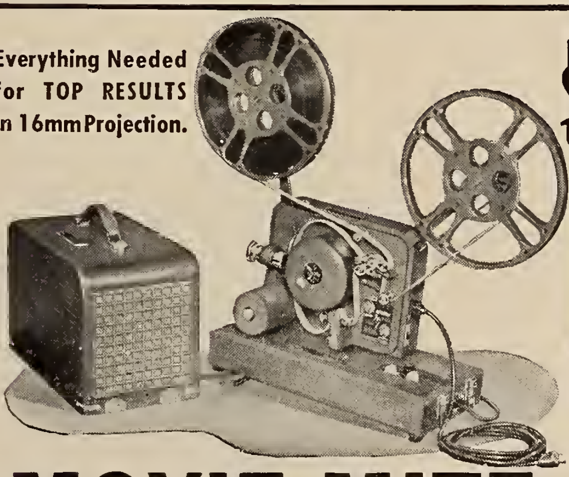
New 16mm Catalog No. 17 Now Ready

16 MM EQUIPMENT
Film Cabinets • Power Rewinds • Splicers • Film Cleaners • Projection Tables • Reels—Cans • Complete Line.

Neumade TRADE MARK

427 WEST 42 ST. • PRODUCTS CORP. • NEW YORK, N.Y.

Everything Needed for TOP RESULTS in 16mm Projection.



$198.50

Model 63LMB
For Sound or Silent Films

Highest quality in every detail.

Extremely light weight, 26 lbs. complete with speaker.

All in 1 case 8"x11½"x15½".

Precision machined for strength and durability.

Universal 25-60 cycle A.C.-D.C., 105-120 volt operation.

Push-pull miniature tube amplifier.

Reel arm capacity, 2000 ft. Standard equipment.

Underwriters' Laboratories listed.

MOVIE-MITE
Makes History!
Uniting Highest Quality with LOW PRICE

Movie-Mite answers the question, "Why pay for extras *not needed or used* outside an auditorium . . . in a light weight, 16mm projector for use in homes, schools, churches, offices?"

Movie-Mite gives you the ultimate, in both pictures and sound, for small audiences, with pictures up to 6 ft. And Movie-Mite, complete with speaker, actually costs less than some 16mm projectors made for silent films only! Simplification, without sacrifice of a single essential element, made this manufacturing triumph possible.

See your photographic dealer for demonstration.

"KEEP YOUR EYES AND EARS ON MOVIE-MITE"

MOVIE-MITE CORPORATION
©1945 1105 EAST 15th ST. KANSAS CITY 6, MISSOURI

FROM THE
PERSONAL COLLECTION
OF LT. COMDR.
Clifford J Lishman
United States Navy (Ret.)

MOVIE MASTERWORKS
IN FULL COLOR

Here are those films with the master touch of Clifford J. Lishman, Master Cameraman, 7-Seas Voyager, and World Traveler. Superb color, continuity and composition. Shipped complete with reel and can, these are silent films with titles and / or expertly timed narration.

Which would you like to see first?

AVAILABLE IN 16mm, 100 FEET - ZION, BRYCE OR GRAND CANYON - $17.65 ea.

AVAILABLE IN 16mm, COMPLETE EDITION WESTERN WONDERLAND, a trip through Zion, Bryce and Grand Canyons - $65.50

DEATH VALLEY, a full visit to California's most colorful scenic region - $65.50

JUST RELEASED... COLORFUL SAN DIEGO, where California began.
16mm, 100 foot reels . . . $17.65.
16mm Complete Edition . . . $65.50.
All the above also come in 8mm. Complete Editions, $29.75. Fifty ft. Editions, $8.25.

Lt. Comdr. CLIFFORD J. LISHMAN (U.S.N. Ret.)
Dept. 41 Box 132, La Jolla, California, U. S. A.

YOU MUST BE PLEASED OR MONEY BACK

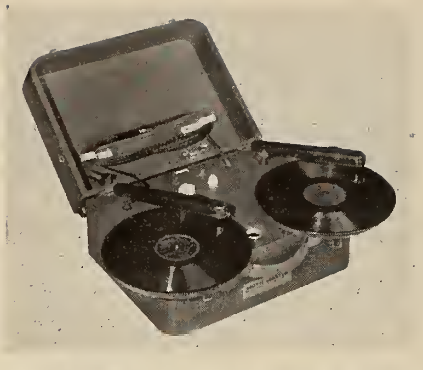
KODACHROME DUPLICATES
8MM. and 16MM. FINEST QUALITY 11c PER FOOT
Mail Orders Accepted
Hollywood 16mm. Industries, Inc.
6060 HOLLYWOOD BLVD. AT GOWER
HOLLYWOOD 28, CALIF.

$ $ MAY 1st $ $
is
$ DOLLAR DAY $
See the inside back cover for
ACL's sensational new offer

GUY HASELTON • 16mm KODACHROME
"1949 PASADENA ROSE PARADE"
200 feet, $30.00; (Sound, $37.50)
"BOULDER DAM," 120 ft., $18.00
—includes Lake Mead and air shots
33 ft. "Soaring Sea Gulls," $5.00
50 ft. "Golden-mantled Squirrels," $7.50
7936 Santa Monica Blvd., Hollywood 46, Calif.

STOP APOLOGIZING FOR
YOUR MOVIE TITLES
Write today for a FREE A-to-Z Sample Title Test Kit. Make titles that are different . . . better and tailored to your taste. Try our method . . . FREE.
COMPLETE COLOR OR B.&W. OUTFIT $6.50
A-to-Z MOVIE ACCESSORIES
175 Fifth Avenue Dept. M New York 10, N. Y.

Easy • Quick • Convenient
MOVIES BY MAIL
from our
FILM RENTAL LIBRARY
FREE! our 1949 Sound movie catalog, hot off the press. Feature programs as low as $3.75.
Write to Dept. R
PEERLESS CAMERA STORES
FINEST HOME MOVIE SELECTION
138 E. 44th St., New York 17, N.Y.



MOVIE-MITE'S new dual turntable saves space and cuts down on size and weight by mounting the turntables at outer corners. When not in use turntables are stored in base.

playing position. For carrying, the turntables may be removed and stored in the base. The entire Movie-Mite unit, weighing only sixteen pounds, measures 15½ by 7¾ by 11½ inches. It is priced at $59.50.

The Movie-Mite dual turntable plays through any amplifier, such as a radio, a sound projector or a magnetic recording setup. Individual turntable controls are provided for switching and fading from one record to another.

New film guide Robert H. Redfield, director of the American Film Registry, 28 East Jackson Blvd., Chicago 4, Ill., announces a new enlarged 16mm. film guide.

Ansco appointments J. K. Nunan has been appointed manager of the general motion picture sales department for the Ansco division of General Aniline & Film Corporation. At the same time, R. P. Young has been appointed manager of the eastern sales office of the same department.

THE NEW Kodak Reflex II camera picks up greatly increased ground glass brilliance through the use of the Kodak Ektolite field lens.

Bargain bulletin Peerless Camera Stores, 138 East 44th Street, New York 17, N. Y., has just published the *Purse Saver Bargain Bulletin*, a listing of new and used merchandise. Free copies may be had by writing the publisher.

Corrected listing The listing of the "Colborn" Laboratory, Inc., in the Vacuumate Corporation advertisement in our January number should have appeared as Colburn Laboratory, Inc. It is at 164 North Wacker Drive, Chicago, Ill.

Dowling service Dowling's, Inc., 570 Fifth Avenue, New York City, announces a unique new service for charge account customers. The company has established a photo equipment loan pool, from which items may be borrowed without deposit, charge or obligation to purchase. The pool contains any equipment regularly stocked by the store. The idea, of course, is a good will builder; but it offers a good chance to try out items before making purchases.

Single turntable sound

[Continued from page 103]

Similarly, in the scoring for my opening short subject, *Newsreel of 1947*, the musical selections are equally simple: *The Skater's Waltz* (winter sports); *Happy Birthday To You* (birthday party); *Dance of the Hours* (daughter's acrobatic dancing); *Polonaise*—Iturbi (son playing the piano); *Voices of Spring* (flowers in my garden); *Nutcracker Suite* (autumn leaves).

At the end of the show, as *The End* fades out, the strains of *The Star Spangled Banner* come over the speaker. At the same time Old Glory flashes on the screen in several short scenes (taken in parades, on public buildings and so on). The curtain is slowly closed with the flag still on the screen, the curtain lights go on, the projector lamp is turned off and the theatre lights slowly go on. The audience stands up for the National Anthem and the show is over.

I believe the setup described here provides not only pleasant music for your movies with a minimum of effort and cost, but at the same time you also have a musical instrument of quality and versatility. Showing movies without music is like eating popcorn without salt. You *can* eat it, but it tastes so much better with seasoning.

LATE RELEASES

Features and short subjects for 8mm. and 16mm. screens

■ *Kitchen Mechanics,* one reel, black and white, is available at photo dealers in two 8mm. and three 16mm. editions, including sound on film. It is distributed by Castle Films, a division of United World Films, Inc., 445 Park Avenue, New York 22, N. Y. Abbott and Costello invade a kitchen. Naturally the boys manage to spoil the broth in their normal cyclonic fashion.

■ *Kit Carson,* eleven reels, 16mm. sound on film, black and white, may be obtained from Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. An action-filled story presents Kit Carson, played by Jon Hall, in some of the more spectacular episodes of his life. The plot centers about the period in which Kit joined forces with John C. Fremont, played by Dana Andrews, to survey and map an overland route to California.

■ *The Eternal Mask,* running time 75 minutes, 16mm. sound on film, black and white, may be had from Brandon Films, Inc., 1600 Broadway, New York 19, N. Y. *The Eternal Mask,* produced in 1937, is one of the earlier and better psychological dramas. Shot in Switzerland, it has a German sound track. Despite the language barrier, it is a film of intensity and continuous interest.

■ *Steps of the Ballet,* running time 25 minutes, 16mm. sound on film, black and white, is distributed by D. D. Livingston, 39 East 35th Street, New York 16, N. Y. The aim of this film is to show how a ballet is created. The basic positions, movements and steps are demonstrated, and the choreographer, composer and designer explain their parts in the planning of the ballet. The film ends with the presentation of a new ballet, showing how the arts of dancing, music and painting are joined together.

■ *Lady, Let's Dance,* ten reels, 16mm. sound on film, black and white, may be obtained from Post Pictures Corporation, 115 West 45th Street, New York 19, N. Y. Belita dances and skates to the melodies of four outstanding orchestras, as a hotel waitress who fills in as a dancer when the girl star of the rhumba team leaves. The rest of the film concerns Belita's subsequent rise to fame, with interludes of music and romance.

Cinélarger
MAKES STILLS FROM MOVIES

Makes fine enlargements from 8mm, 16mm MOVIE FILM BLACK and WHITE or COLOR

COPIES B&W OR COLOR MOVIES ON TO B&W FILM, OR COLOR MOVIES ON TO COLOR FILM.

$18.95
tax incl.

NOW, YOU CAN MAKE FINE, LIVELY ENLARGED PRINTS FROM YOUR 8MM OR 16MM MOVIE FILMS. CINELARGER USES STANDARD 620 ROLL FILM FROM WHICH CONTACT PRINTS OR ENLARGEMENTS CAN BE MADE. EVERY MOVIE-MAKER WANTS A CINELARGER. AVAILABLE IN TWO SIZES, 8MM OR 16MM.

Write for free picture folder No. CMM

•

AVAILABLE AT DEALERS EVERYWHERE

TESTRITE INSTRUMENT CO., Inc.
NEW YORK 3, N. Y.

send for the NEW
Bass Bargaingram
NO. 257

You'll be savin' money tradin' with me from my new Bargaingram. Send for free copy.

Charles Bass
President

Quality since 1910
Bass Camera Co.
179 W. MADISON ST.
CHICAGO 2, ILL.

FOR THE MOVIE FAN

DELTA

Here are the latest and hottest items hand picked from the thousands offered to us. Our own tests have proven it to be a remarkable value, and of course each is fully guaranteed.

CINELARGER. For making your own still snapshots from either 8mm or 16mm film. Simple and easy to use with standard 620 film. Makes 8 exposures on each roll. Specify either 8mm or 16mm. Immediate delivery...postpaid $17.95

ANIMATED TITLES. More than 500 different titles to choose from in 8mm or 16mm film. Special catalogue available FREE. Write today.

TITLE LETTER SET. For those who make their own titles, here is an economical set of 100 letters in multicolor material with three colored backgrounds which require no adhesive. A regular font type box is supplied.
Immediate delivery..............postpaid $2.50

BOLSEY CINE FADER. For making fades, dissolves and other trick shots with ANY movie camera. More than 64 combinations are possible and the CINE FADER fits any lens.
Immediate delivery ....postpaid $22.50

Extension Tube for Cine Fader available for adding sharply defined edges to the fades.
Postpaid $4.50

STINEMANN DEVELOPING SYSTEM. For those who do their own movie film processing, here is an opportunity to save more than $100. BRAND NEW sets which handle up to 200 feet of film, in factory sealed cases.
Special. (shpg. wt. 50 lbs.)............ $47.50

ORDER NOW! No C.O.D.'s without 20% deposit.

DELTA PHOTO SUPPLY
690-A 3rd AVENUE
NEW YORK 17, N. Y.

CINE DUPLICATES

8mm enlarged to 16, 16mm reduced to 8
8mm, 16mm & 16mm sound duplicates
Made in B&W or color on latest electronic controlled printers
Distinctive titling and editing
WRITE FOR FREE LITERATURE
National Cine Lab., Box 4425, Washington 17, D. C.

Dress up your films with an ACL LEADER

16mm. 60c
8mm. 50c

Amateur Cinema League, Inc.
420 Lexington Ave., New York 17, N. Y.

GRISWOLD
FILM SPLICERS
for every size and type of film, sound and silent, perforated and non-perforated. WRITE for details
GRISWOLD MACHINE WORKS
Dep't A, Port Jefferson, N. Y.

$ $ MAY 1st $ $
is
$ DOLLAR DAY $
See the inside back cover for
ACL's sensational new offer

MOVIE RENTAL SERVICE
By Mail
16 MM. SOUND
Also 8 & 16mm. silent. Send for FREE catalog. Specify type of projector you own.
NATIONAL CINEMA SERVICE
71 DEY ST., NEW YORK 7, N. Y.

Editing aids

[Continued from page 95]

to burn base down, but here positioned horizontally. The result is that the filament takes a permanent set and soon burns out.

An ordinary 100 watt lamp, wired in series with the 50 watt editor lamp, cuts down the brilliance of the scene a little but greatly reduces overheating —thus prolonging the lamp's life. By mounting the 100 watt lamp in a socket attached to the editing board it can be so arranged that the viewer lamp can operate alone if required. The 100 watt bulb should be painted with ordinary dark house paint to eliminate glow—and to protect it from family bulb snatchers!

Again, some viewers emit light from the film channel, thus interfering with a critical study of the film's image on the viewing screen. To do away with this, I have fitted a hinged metal baffle in front of the lamphouse in such a way as to cut off this glow and still permit threading the film through the viewer.

Even with ideal viewing arrangements, however, I find that there are certain slight imperfections in one's film which are easier to detect by large screen projection. The slightest hint of edge fog, a partially bright frame between scenes or a momentary in-and-out of focus effect are examples of such blemishes.

In spotting them during regular projection the real problem is then how to mark them for deletion. This I have solved through the use of a talcum powder atomizer, in my case a DeVilbiss model 118 obtained at the corner drugstore. The atomizer is positioned beside the projector with its nozzle almost touching the film where it emerges from the lower sprocket. The bulb is squeezed when an imperfection appears on the screen.

Depending on the rate of coordination of the operator, the mark made by the powder should either be exactly where the defect is located or slightly ahead of it. A few trials will quickly determine for you the timing needed to hit the bad frame right on the nose. There will be a tiny white circle of solid powder in the center of the mark, surrounded by a large smudge of thinner powdering. It is quite easy to catch as the film is now run through on the rewind, and there is no trouble at all in removing the powder from the film when this is desired.

Unless you are one of those lucky lads who has a separate room, den or permanent editing bench, you too will be familiar with the nuisance and wasted time involved in setting up and tearing down your editing arrangements each time you go to work.

My solution to this difficulty was to build a reasonably small wooden bench, mounted on lightweight sawhorse underpinning, which contains all of my editing tools except the film storage boxes. With this, when an editing session comes up, the entire arrangement can be moved into working position as a unit. At the end of the session it is similarly moved back into storage. A final refinement is to provide a commodious dust cover to slip over the unit when it is not in use. This not only makes it feasible to leave open reels and lengths of film on the editing bench, but also protects your footage from curious children—if you know what I mean.

But these are only one man's meat. When you tackle your own editing arrangements, try out other combinations which may fit your needs more neatly. Don't hesitate to experiment. Walking out of your favorite photo dealer's with your arms full of editing equipment is an essential first step. But it may not be your last along the editing trail.

Choosing editing tools

[Continued from page 94]

from these rollers with ease.

The light source, as well as the mirrors, prisms and reflectors should be easily accessible for adjustment, cleaning and replacement. There should be a method to frame the picture, and a critical focusing feature assures a sharp image. Finally, a film notching lever permits easy location in editing of desired frames.

For your convenience, manufacturers sell these three basic items—splicer, rewinds and viewer—as a unit mounted on a board. However, you may find that one make of viewer pleases you more than others, while the rewinds and splicer of another make are also to your liking. You can, therefore, buy them separately and make up your combination.

ACCESSORIES

Along with the three basic items above, there are several others that complete the list of editing tools. The need for a scraper (to remove emulsion from the left film end) should be obvious. And, as a matter of fact, all splicers are sold with scrapers. They come in varying design, depending largely on whether the splicer is intended for wet or dry use. Auxiliary scraping tools favored by some filmers include a single edge razor blade, a sandpaper nail board cut to a square edge or a nail file with its point cut off.

As discussed elsewhere in this issue (*Look To Your Splicing*, page 98), film cement is really a chemical solvent, not a glue. Its action in making a splice is to dissolve the surface areas of exposed film base and actually weld two parts of the film together. All of the commercially made cements on the market do this job well. For your working supply, buy a small bottle so that the cement will not thicken and become useless before it is used up. Make certain that the cap of the bottle has an attached brush; if it flows too much cement onto the splice in a single application, then trim out the brush with scissors.

Or you may prefer to make your own cement. It's simple. Remove emulsion from a strip of film with hot water, and to each inch of the resultant clear base add one ounce of acetone and three or four drops of ether. Dissolve the film base completely, and then bottle the result tightly.

An inexpensive pair of cotton gloves should be worn when handling your film during editing. They prevent the natural skin oils and moisture of your hands from spotting and damaging the film, a danger which is particularly real with color emulsions. A supply of soft, lintless linen cloth also is useful for wiping splices and cleaning film.

For film cleaning, there is commercially available a device holding wick tapes, saturated with cleaning fluid, through which the film is passed during rewinding. It is a handy gadget, if you feel its expense is justified. However, you can also clean your film on the rewind by passing it through a piece of linen cloth moistened with carbon tetrachloride.

For identification of separate film scenes during editing, something that will stick and remove easily without damaging the film is required. Drafting or masking tape, or the Kum Kleen labels fill this bill. Aside from using these tabs for identification, they are also used during editing to join film ends temporarily instead of splicing.

You will need an increasing supply of projection-size reels and their protective cans. Buy good reels. Don't allow a few cents saving to threaten your precious film with damage because the reel bends easily or comes apart. And be sure to buy a can. It serves as protection in many ways. It protects the reel from getting bent. It keeps dust out of your film during storage. It holds in coils of film that may become unwound and subject to damage. On the outside it is a good place for identification. And it is absolutely essential when mailing your film.

Keep in mind that what you'll buy now will be used for a long time. Buy the best equipment you can afford. When you go out to buy, ask many questions, evaluate the answers you get —and don't underestimate your editing capabilities. You may soon become so proficient that an inadequate selection now will hinder you later.

NOW Elgeet NEW TELEPHOTO LENS

. Magnifies Your Dollar

A NEW 1½" f3.5 TELEPHOTO LENS FOR 8mm MOVIE CAMERAS Only 31³⁰ (TAX INCLUDED)

ELGEET ROCHESTER
f:3.5
CINE-TE

Yes sir! This new *Elgeet fixed focus lens*, that gives you a 3X magnification, makes your dollar larger, too. Never before has your money bought so much in lens quality and performance.

This 1½" f3.5 fixed focus coated lens has features that are found only in more expensive lenses.

1. **Depth of focus scale** tells you at a glance the range of focus at each diaphragm setting.

2. **Filter retaining ring** (for holding a 21.5mm filter in lens hood). Supplied with each lens at no extra cost.

3. **Click stops** on diaphragm give audible signal of aperture change.

4. **Satin chrome** finish and deeply engraved scales enhance appearance and add to convenience in use.

5. **Front and rear lens caps** and jewel box container complete this Elgeet Telephoto—the latest accomplishment in Elgeet's program to bring the *world's finest lenses to you at prices you can afford.*

Get this new telephoto now. Be prepared for those outdoor, inaccessible shots that only a telephoto can bring you. On sale at all good photo dealers. Send for "Meter and Exposure Guide," a folder that will help you obtain better movies. Free on request.

Where Quality is Important . . . ELGEET LEADS

Elgeet OPTICAL COMPANY, INC.
59 ATLANTIC AVE. • ROCHESTER, N. Y.
Precision Optical Products

THE ONLY BOOK DEVOTED EXCLUSIVELY TO TITLES
Every step explained, simply and thoroughly.
It Answers Every Title Making Problem
Only $1 POSTPAID
Sold Only by Mail
MAIL A DOLLAR BILL TODAY
HOW TO TITLE HOME MOVIES 8 mm 16
85 PAGES ILLUSTRATED
WESTWOOD SALES CO. 635 VICTORIA AVENUE, SAN FRANCISCO 12 CALIFORNIA

VACUUMATE CORP.
VAPORATE
EXCLUSIVE SALES AGENT
ONE TREATMENT LASTS THE LIFE OF THE FILM
MOVIE FILM PROTECTION
against SCRATCHES, WEAR
OIL FINGER MARKS
CLIMATE . . . . . .

Easy Time Payments
on
AMPRO, NATCO, MOVIE MITE, DE VRY, BELL & HOWELL, KEYSTONE, VICTOR, REVERE, cameras and projectors and all equipment . . . also films. No interest or carrying charges. We carry all Castle, Official, Pictorial, and Hollywood films. We Exchange your equipment or films, or will buy them for cash.
Catalogue free. State 8, 16, or sound
FRANK LANE & CO., 5 LITTLE BLDG.
BOSTON, MASS.

Ask Your Dealer
VACUUMATE CORPORATION
446 West 43rd Street, New York 18, N. Y.
GENERAL FILM LABS.
66 Sibley Street Detroit, Mich.
COLBURN LABORATORY, Inc.
164 North Wacker Drive Chicago, Ill.

Mono-Color!
SEPIA DELUXE (amber)
AZURE DELUXE (blue)
SCARLET SUPREME (red)
ESO-S Safety Film
DOUBLE
ASK FOR MONO-COLOR AT YOUR DEALER'S
3 UNIQUE FILMS
for all double 8mm. single 8mm. and 16mm cameras...

all 3 feature
- NO FILTERS FOR CAMERA OR PROJECTOR REQUIRED.
- PROJECTS RICH WARM HUE, ENHANCING EVERY SCENE.
- EXPOSURE INDEX... 20-5
- GUARANTEED FRESH STOCK!

Available in....
- 8mm (DOUBLE & SINGLE)
- 16mm

(PLEASE MAIL DEALER'S NAME IF HE CANNOT SUPPLY YOU)

ESO-S, INC., 47th. & HOLLY, KANSAS CITY, 2, MO.

Print Your Own Film Titles

Photo titles, stationery, greeting cards, bookplates, advertising. Easy rules. Raised printing like engraving, too. **Print for others, big profits.** Send dime for press samples, Supply Book, all details and special advice on your needs. No obligation. **Kelsey Inc. F-48 Meriden, Conn.**

New 1949 Binders

MOVIE MAKERS offers an attractive, black fabrikoid, gold lettered binder for your copies of this magazine. A metal device enables you to insert and remove the magazines easily.

Price $2.50

Send your order accompanied by remittance to

MOVIE MAKERS
420 Lexington Ave., New York 17, N. Y.

EXCITING FILMS

Thrilling Home Movies of all types.
Send only One Dollar for Super Short Subject "EXCITING STARS".
Order NOW from -
Dept. M.M.
EXCITING FILMS
1071 El Centro, Hollywood, Calif.
Check Size: 8mm ☐ 16mm ☐ Sound ☐

Closeups—What filmers are doing

MOVIE makers contemplating a visit to the British Isles this summer will be interested in a report we have from Esther Cooke, ACL, of Albany, N. Y., who passed a good part of last summer in England and Scotland.

It is Mrs. Cooke's recommendation that visiting filmers plan on taking out membership in the Institute of Amateur Cinematographers, ACL, a service organization somewhat similar to the ACL but with headquarters in England. Annual dues are ten shillings, sixpence, or about $2.20 at the British exchange rate. For this you will receive the Institute's quarterly publication, individual advice on movie matters and, of prime importance to the tourist, the IAC's Blue Book membership card. This latter, reports Mrs. Cooke, considerably aids a visitor in taking pictures of subjects normally difficult of approach.

Complete data on IAC membership may be obtained on application to Leslie M. Froude, secretary, Institute of Amateur Cinematographers, 8 West Street, Epsom, Surrey, England.

MELVIN W. SWANSICK, ACL, who gave you *Hot Shot and High Iron* in our June, 1948, MOVIE MAKERS, has not been idle since then in pursuing his favorite film fare—which, you may remember, was railroading.

Mr. Swansick now has two new huff-and-puff pictures to his credit—*Sheep Train* and *Railroading on the Midland Terminal*. The first film is a study of one of the West's vanishing narrow gauge hauls, while the second is a documentary record of the historic Midland Terminal Railroad, a line which banked its last firebox only last month.

Mr. Swansick, who works in 8mm., will welcome hearing from other rail filming fans. He may be reached at 3116 Quitman Street, Denver, Colo.

NORMA W. BRACKETT, ACL, is another 8mm. filmer who admits to a fondness for the choo-choos. But with her the subject is on a scale even smaller than Mr. Swansick's narrow gaugers.

The scale is, in fact, 1 to 87, and her movie is a strangely fascinating study of live-steam locomotives done in model. Entitled *New England Live Steamers, Inc.*, it portrays the intent and eager activities of a railroad model club, as the members guide their galloping treasures over the tiny roadbed.

Just to show you that all railroad film fans do not hail from the historic West, Mrs. Brackett pursues her pets in South Braintree, Mass.

THIS note may not sell you on the advisability of getting a tripod, but it certainly adds a new reason to an old argument.

Anyway, it was a bright Saturday afternoon on the island of Honshu, and Colonel W. K. Payne, ACL, of our Jap occupation forces, was out on a filming foray to nearby Mount Agato. A fine hundred feet of color film were already in the bag when suddenly *it* happened. The Colonel stepped down from a temple porch, set his right foot on a rolling stone—and broke two bones in his ankle. The jeep was three miles away, at the mountain's base.

It was then that the Colonel's tripod saved the day—and possibly his foot. Removing his camera from the flat surface of the pan head, he simply used the tripod as an improvised and quite successful crutch.

LEWIS J. RASMUSSEN of Kenosha, Wisc., stopped by the office recently, replete with a rucksack bulging with sealskin, knee-high boots, a white fox scarf, a carved ivory statuette of a polar bear and other oddments.

These are, more or less, properties with Mr. Rasmussen in his new profession of travel filmer and lecturer, a calling in which he is enthusiastically assisted by his wife, Betty Rasmussen. No. 1 attraction in their burgeoning program is the 1600 foot 16mm. Kodachrome, *Arctic Holiday*, a fact film of life among the little known Caribou Eskimo. Tucked away from everywhere on the northwest shores of Hudson's Bay, the tribe is named for the animal which is their sole source of meat, skin clothing and footwear.

MOVIE MAKERS announces with fraternal sympathy the death in January of Charles B. Phelps, jr., president of the Photographic Society of America. He had held that office since 1945 and would have retired from it at the Society's coming annual meeting in October.

Film postage rates

INCREASED air mail, third class and parcel post (fourth class) postage rates are now in effect.

Matter of fact, they *have* been in effect since January 1, 1949, and may already have caused you some slight inconvenience because of delays in shipment due to inadequate postage. Such use of inadequate postage will result from following the return postage instructions on film cartons printed by film manufacturers prior to the January 1 rate increases.

To clear up these difficulties for its readers, MOVIE MAKERS is pleased to present the following postal guide for film shipments. It is reprinted from *Kodak Salesman*, with the kind permission of the editor.

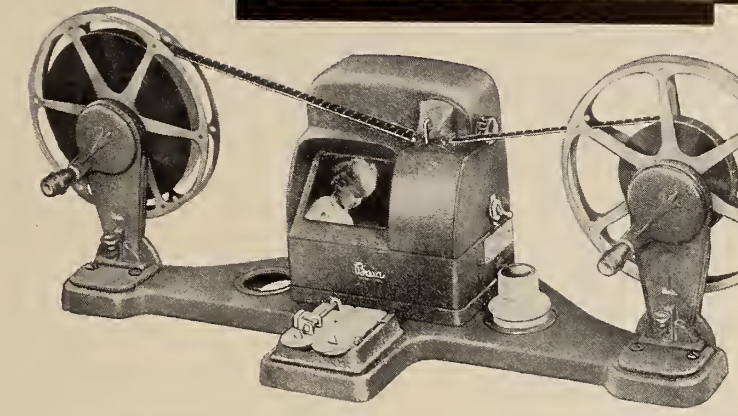
	8mm. Rates	
Cine-Kodak Film 8mm. 25 ft.	Air Mail	18c
	First Class	9c
	Third Class*	3c
Cine-Kodak 8mm. Magazines	Air Mail	30c
	First Class	15c
	Third Class*	5c
	16mm. Rates	
All 16mm. 50 ft.	Air Mail	30c
	First Class	15c
	Third Class*	5c
All 16mm. 100 ft. including Kodachrome Commercial Film	Air Mail	48c
	First Class	24c
	Third Class*	8c
All 16mm. Magazines	Air Mail	60c
	First Class	30c
	Parcel Post*	Zone Rate
16mm. Packettes	Air Mail	60c
	First Class	30c
	Parcel Post*	Zone Rate
All 200 ft. including Kodachrome Commercial Film	Air Mail	96c
	First Class	48c
	Parcel Post*	Zone Rate

* (Unsealed Package Only)

Remember, your film will be returned at the expense of the manufacturer only at the third class or parcel post rate, whichever applies. If you wish the film returned by first class mail or by air mail, or if you have any instructions for additional service connected with the film, your stamps and your instructions should accompany the film.

In the United States it is permissible to tie securely to the film carton an envelope containing stamps or instructions. Parcel post rate will then apply to the film, first class rate to the envelope. Film with instructions *enclosed* require first class postage overall.

HIGHEST VALUE
AT A NEW LOW PRICE



ACTION EDITORS
FOR PREVIEWS
FOR INSPECTIONS
FOR REARRANGEMENTS
STANDARD MODEL
8MM 16MM $42.50 COMPLETE
VIEWER ONLY . . . $32.50
SPLICER ONLY . . 5.95
REWINDS ONLY 4.95
DELUXE MODELS
8MM $54.50 COMPLETE
8MM VIEWER ONLY $35.95
SPLICER $9.95 — REWINDS $8.95
16MM $59.50 COMPLETE
16MM VIEWER ONLY . $39.95

Baia
TRADE MARK REG. U. S. PAT. OFF.

ASK YOUR DEALER FOR DEMONSTRATION
BAIA MOTION PICTURE ENGINEERING, INC., 120 VICTOR, DETROIT 3, MICH.

DISTINCTIVE EXPERT
TITLES and EDITING
For the Amateur and Professional
16 mm. — 8 mm.
Black & White and Kodachrome
Price list on request
STAHL
EDITING AND TITLING SERVICE
33 West 42 St. New York, N. Y.

2¼ x 3¼ COLOR PRINTS 50c each
Price of larger prints on request
From 8 and 16mm Color Film
Send 3 frames or tie thread next to frame desired. Add 25c handling charge on orders of less than $5.00. No C.O.D.'s.
HOUSE OF COLOR
1108 Seal Way Seal Beach, Calif.

VIEWS of HAVANA, CUBA
in Beautiful 35mm Kodachrome
We have a collection of over 70 different subjects at
50c each
Send for free list
KODAK CUBANA LTD.
Apartado 1349 Havana, Cuba

DIRECT 16MM SOUND
with MAURER RECORDING SYSTEM
For the Producer of 16 mm business, educational and religious films
- EDGE NUMBERED WORK PRINTS
- SOUND RECORDING
- DUPLICATE NEGATIVES
- SYNCHRONIZED STUDIO PHOTOGRAPHY
- RELEASE PRINTS—COLOR and B & W

GEO. W. COLBURN LABORATORY, Inc.
164 N. Wacker Dr., Dept. M, Chicago 6, Ill.

8 CLUBS 16

LOS ANGELES 8mm. Club champions are Louise Cramer, first and winner of the Bobb Achievement Trophy, and Al Larsen, second and winner of the Horton Vacation Trophy, for best holiday film.

Cincinnati plans The newly organized Cincinnati Movie Club, a group of amateur and professional filmers, has set up a program of activities the chief goal of which is to promote social and humanitarian projects and agencies through the medium of motion pictures. Work is to be accomplished through group productions.

The first unit is completing plans for its initial picture, a color-sound film to be made for the local Hospital Association with the purpose of interesting high school girls in nursing as a career.

Metropolitan Gala The first public screening in the New York area of *The Unexpected*, 1948 Maxim Award winner by Ernest H. Kremer, ACL, will climax the coming sixteenth annual Gala Night program of the Metropolitan Motion Picture Club, ACL. Other outstanding amateur films to be presented are *The Salmon—River Of No Return*, by Frank E. Gunnell, FACL; *Maxine's Big Moment*, by William Messner, ACL; *No Credit*, by Leonard Tregillus, ACL, of Berkeley, Calif., and *Her Heart's Desire*, by Otto Goetz, ACL.

In response to sell-out conditions of previous years, this year's gala program will be presented on two successive evenings, Friday and Saturday, April 1 and 2, and Hunter College Playhouse, at 68th Street and Park Avenue, will again be the locale. Tickets for either screening are scaled at $1.35 each, tax included; they may be obtained from Joseph J. Harley, FACL, at 27 Upper Overlook Road, Summit, N. J.

The people, plans and
programs of amateur
movie groups everywhere

Lancaster screening A highly enjoyable program of entertainment and instruction was furnished members of the Amateur Cinema Club of Lancaster (Pa.) at a recent meeting. William Johnson showed his film on festivals of the South, nicely complemented by *Brookside*, a Ten Best award winner.

Plans were discussed for the forthcoming group production of a movie on model railroading, which will be completed during the current club season.

Entitled To Success, an instructional film on the fine points of good titling, borrowed from the ACL club library, completed the program.

New Gotham club A group of thirteen deaf amateur movie makers recently organized the New York Cine Club of the Deaf, under the leadership of its first president, Louis M. Bayarsky, ACL. Other officers elected were Bernard Gross, vicepresident, and George Geltzer, secretary-treasurer.

At their first meeting, held at Mr. Geltzer's home, R. J. Fitzgerald and Henry F. Goebel, ACL, of the Parkchester Cine Club, ACL, presented *Conscience*, a unit production of the Parkchester group. Also shown were *Model Aviation*, by Mr. Gross, and *Saskatchewan*, from the ACL club library.

The Cine Club of the Deaf is seeking persons familiar with the sign language for demonstrations and lectures at future meetings.

Christchurch annual The fourth annual presentation of the best films of the year, all 8mm., provided an outstanding program recently for members of Christchurch Movie Club of New Zealand. Top honors, the Ian Little Cup, went to R. A. Evans, ACL, who captured first and second places with his *Beachcombing* and *Autumn*. *Dear Gas*, by W. J. Thompson, won the Bailey Cup, second place going to *Duck Shooting*, by S. V. Turnbull. *Fred*, by C. Buxton, won the President's Cup, with *Capital City*, by Mr. Evans, taking second place.

Other films shown were *Christchurch Chronicle*, a club production; *The Launching of the Nordic*, by Mr. and Mrs. M. H. Peek, and *Club Field Days*, extracts from members' films.

John Lauber, ACL

MINNEAPOLIS CINE CLUB featured its 8mm. members at Christmas party screening. Seen (l. to r.) are W. A. Weber, Robert Kleinman, Chris Egekvist, Ralph Bowman, Paul Frantzich and Conrad Eliason. Club key was presented to Elmer Albinson, ACL.

Ottawa demonstrates An instructive evening was furnished members of the Ottawa Cine Club at a recent session. Club president Angus McMorran, ACL, staged a demonstration of various exposure meters, both the photoelectric and extinction types, and the proper technique in handling the different makes was explained in detail.

A film illustrating methods of measuring the sun's heat, *Sun Measurement*, arranged for by Ted Grant, completed the program.

San Francisco A special talk, *Getting The Most Out Of Color Film*, highlighted a recent gathering of the Cinema Club of San Francisco. The speaker was Harris B. Tuttle, ACL, author of *Color Movies For The Beginner*.

The first screening of *Seeing The San Francisco Zoo*, by Bill Behre, was enthusiastically received on the same program. Mr. Behre, an attendant at Fleischhacker Zoo, has spent several years producing this excellent animal study. To complete the program, Leon Gagne presented a group of color slides, *Roaming The West and Northwest*.

Smoky Mountain The Brevard (N. C.) Movie Club were guests of the Smoky Mountain Movie Club of Asheville, N. C., during the recent holidays. As a special attraction, the Asheville group presented Kenneth Carr, of New York, who gave a talk and showed some of his movies made during his twenty year residence in Africa.

Chicago program The Show of the Year, an annual affair of the South Side Cinema Club, in Chicago, was presented recently at Kimball Hall. The fine program, made up of the best member films of the past twelve months, included *Lincoln Trails*, by Kurt Bohse; *Glacier Park*, by Oscar Bergman; *By Hook Or Crook*, by Gerald Richter, and *Wandering Along Acadian Trails*, by Dr. and Mrs. J. Gerald Hooper.

Schenectady meeting For the instruction of members of the Schenectady Photographic Society, ACL, interested in winter filming, Carl Anderson, jr., presented his colorful ski film at a recent gathering. A question and answer period followed the screening.

Washington Aggies Officers for the current year were chosen at a recent session of the Agriculture Amateur Movie Makers of Washington, D.C. M. P. Hemmer became the new president, with Lance Hooks, ACL, and Frank H. LaMaster the vicepresidents; Robert P. Dozier is the secretary and W. E. Blackmore the treasurer. Homer E. Pryor, retiring president, and Lyle B. Shanks became members of the executive committee.

New York 8 visitor A highly interesting evening of films was provided members of the New York City 8mm. Motion Picture Club recently by Per Rasmussen, of Copenhagen, Denmark. He opened the program with his own film, *Copenhagen*, a vivid and detailed study of his home city. *The Money Bill*, filmed by members of the Copenhagen 8mm. Club, followed. In this, each member of the club used the same title, but interpreted the subject in his own way.

Seen on the same program were *Escape*, by Francis J. Barrett, of Seattle, Wash., and an untitled film of a small Swiss village, by D. F. Van Cort, club member.

Kenosha hosts Metro Members of the Metro Movie Club of River Park, in Chicago, were guests of the Kenosha (Wisc.) Movie Makers during the holidays, bringing with them some films for the entertainment. William Ziemer showed his *Highways Southward*, a 16mm. sound film, which proved very popular with the audience. *New York World's Fair*, by Morris Baker, ACL, and *Holiday Spirit*, by William Frieberg, completed the program.

Easton installs At its last meeting for 1948, members of the Easton (Pa.) Click-It Club, ACL, welcomed the newly elected officers for 1949. Robert Youlton was chosen president, with Paul Stull as vicepresident and Sterling Genua the secretary-treasurer.

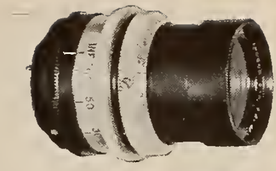
The new year got under way with a special ladies night, when the distaff side had an opportunity to exhibit its prowess in the photographic and cinematographic fields.

Titles at your fingertips

[Continued from page 91]

from the quill fastened to the ink bottle cork, an eye dropper will be found more satisfactory. The pen reservoir should contain a good supply of ink at all times, so that there is a full, even flow through the fine needle valve of the pen point. Too little ink may cause it to dry and cake around the needle valve.

When first using your lettering guide set, a little practice is helpful in getting acquainted with its operation. You will



U. S. Pat. No. 2260368

GOERZ AMERICAN
APOGOR
F:2.3

the movie lens with microscopic definition successful cameramen have been waiting for—

A new six element high quality lens for the 16 and 35 mm film camera. Corrected for all aberration at full opening, giving highest definition in black-&-white and color. Made by skilled technicians with many years of optical training.

Fitted to precision focusing mount which moves the lens smoothly without rotating elements or shifting image.

This lens comes in C mount for 16 mm cameras. Fitting to other cameras upon special order.

Sizes available now: 35 and 50 mm uncoated and 75 mm coated.

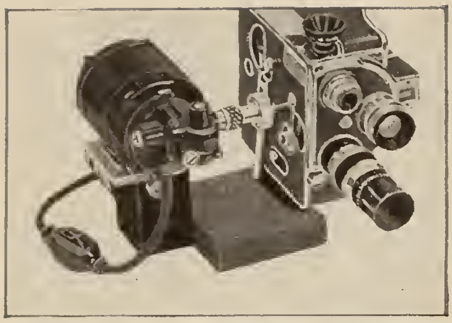
Write for prices, giving your dealer's name.

The C. P. GOERZ AMERICAN
OPTICAL COMPANY
OFFICE AND FACTORY
317 EAST 34 ST., NEW YORK 16, N. Y.
MM-3

BLACK AND WHITE • KODACHROME
ENLARGED 8 to 16 REDUCED 16 to 8
DUPLICATES
GEO. W. COLBURN LABORATORY, Inc.
164 N. Wacker Dr., Dept. M, Chicago 6, Ill.

MOVIE AND SLIDE TITLES
STILL AT SAME LOW PRICES!
Same titles formerly distributed by Bell & Howell —now sold direct. Large variety backgrounds available. No charge for tinting film Amber! WRITE FOR *free illustrated folder and samples*
TITLE-CRAFT, 1022 Argyle St., Chicago 40, Ill.

TRADE FIBERBILT MARK
SHIPPING CASE
Safeguard your Film. Ship in FIBERBILT CASES.
400' to 2000' 16mm.
FIBERBILT CASE CO.
40 WEST 17th ST.
NEW YORK CITY



Synchronous Motor Drive for Bolex Camera

115 VOLT A.C. SINGLE PHASE — 60 CYCLE
Synchronous with Film, Disc or Tape Recorders
See Your Dealer or Write for Information

NATIONAL CINE EQUIPMENT, Inc.
22 West 22nd St. New York 10, N. Y.

$ $ MAY 1st $ $
is
$ DOLLAR DAY $
See the inside back cover for
ACL's sensational new offer

CLEARANCE SALE
Want a real buy in 16MM SOUND FILMS? Take advantage of the I.C.S. 1949 CLEARANCE SALE of 16mm sound films—features, comedies, educationals, cartoons, novelties, etc. Send for our giant list "A" today stating machine you own (make and model).
INSTITUTIONAL CINEMA SERVICE INC.
1560-M2 Broadway New York 19, N. Y.

DAMON
Transparent Mirrors
FOR DETECTIVE WORK
TRICK & CANDID PHOTOS.
4x5" 5x7" 8x10" 16x20"
$3.00 $5.00 $10.00 $30.00
SEND CASH, CHECK OR MONEY ORDER TO
DAMON PRODUCTIONS DEPT. 6
P.O. BOX 208, MIAMI BEACH, FLA.
PROMPTLY MAILED

Hollywood 16mm. Color
8 mm, 16 mm KODACHROME DUPLICATES from your originals. Also HOLLYWOOD GLAMOR MODELS — 50 ft., 100 ft. Mail orders accepted. Discounts to dealers.
974 Edgecliff Drive Hollywood 26, Calif.

New! Colorful!
Easy-to-Use
VARIETY
TITLES
Give your movie and slide titles the glamorous Hollywood Touch with VARIETY TITLES. No Pins! No Glue! Just press letters onto background. Infinite variety of effects. Kit, 444 characters 6 colored backgrounds $6.45 Sample Kit $1.50 (100 characters.) Send check or money order. No C.O.D.'s. Write Dept. M
PROSPECT PRODUCTS
9 Crary Ave., Mount Vernon, N.Y.
Free folder—"You Have A Talent For Titles"

note, for example, that several letters require positioning the guide twice to complete them. Such letters are B and R in the capitals, a, b, d, g, p and q in lower case and the figure 8 in the numerals. These combinations are quickly mastered.

More important than the really mechanical lettering technique is the matter of good spacing between lines and centering the title on the card. This can be accomplished by drawing a series of parallel horizontal lines and one vertical center line on a sheet of paper covering the drawing board.

The title card is then thumbtacked down so that the bottom edge matches one of the parallel lines and the left and right hand edges are an equal distance from the vertical center line. The bottom edge of the holder may then be positioned to match any one of the other horizontal lines. This is selected after you determine how many lines of lettering you will require in order to center the full title up and down. After the top line is lettered, you simply move the holder down to match the next lower line and so on. The spacing shown in the photographs is ⅝ of an inch; this was found to be satisfactory for the half inch letters used, whether they were all capitals or capitals and lower case.

To space the title side-to-side on the card, you lay out on a piece of scrap paper the number of letters you will need in the top line of the title. Say, for example, that you wish to print ATHABASKA GLACIER. Counting the space between the two words as a letter, we have seventeen letters. You now find the middle of this line by counting off eight and one half letters (half of 17) and then draw a vertical line so that it bisects the letter determined upon—in this case the last letter A of the first word.

Now draw a very faint pencil line horizontally across the title card where the top line of the title will be. With it as a guide, begin inking in the letters with the letter A which has been bisected by the center line. You may continue either to the right or work backward to the left, whichever seems convenient. For the remaining lines of the title you may follow the above method for centering or you may elect to balance one line with another. This will generally require a careful and unnoticed spacing between letters which may take practice to achieve.

Hawaii ahoy!

[Continued from page 97]

human interest, make a general shot at the busy corner of Fort and King Streets and then follow with closeups showing the varied races living in this greatest of American melting pots.

A short drive from Honolulu along the coast will bring you around Diamond Head, Koko Head and past beautiful Hanauma Bay to Makapuu Point. On this coastal drive the high spot will be the Blow Hole, a salt water geyser where great columns of water are blown skyward by the force of the waves. For the best light conditions make this trip in the afternoon.

AROUND OAHU

A circle trip of the island before leaving Oahu is a movie making must. Your first shot will be at the famous Nuuanu Pali. For the best viewpoint climb the hill in back of the Pali and shoot down; the Pali will be in the foreground with a vast panorama stretching out beyond it. This drive will also afford you an opportunity to record banana groves. Your tour of the island will also reveal many other subjects of interest, such as Hawaiian fish ponds, the Mormon Temple at Laie, Kole Kole Pass and the sampan fishing fleets.

THE OTHER ISLANDS

While the island of Oahu offers the movie maker a wealth of filming opportunities, no camera record of the Islands would be complete without visiting at least one of the other islands in the group. Hawaii, known to the natives as the Big Island, is the largest island in the chain and well worth a visit. Kauai and Maui also are rewarding, but Hawaii must be listed as first choice.

WINGS OVER WATER

All interisland travel is by airplane. When you board the plane for Hawaii, try to obtain the rear seat on the left. From this position you can film Honolulu, the Oahu coast and later the coast of Maui. After you pass Maui trade seats with someone on the right side of the ship; you will now be able to catch the rugged coast of the island of Hawaii. In making these aerial shots don't forget your haze filter, a necessity when filming from a plane.

AROUND HAWAII

Hilo, on the island of Hawaii, the second largest city in the Islands, is where your tour of this island begins. The minimum time for a complete circle of the island is two days. During this time you will visit Rainbow Falls, the black sand beach of Kalapana and the active volcano crater of Kilauea. From Kilauea the road winds through the lava deserts of Kau and along the Kona coast to the Kona Inn at Kailua.

Leaving Kona Inn, you will pass through the famous Parker Ranch, one of the largest cattle ranches in the world, and thence along the Hamakua coast to Hilo. A fitting close to your island of Hawaii sequences would be a shot across Hilo Bay with Coconut

Island in the foreground and snow mantled Mauna Kea in the background. This scene can be taken from the Naniloa Hotel grounds and must be taken in the morning.

AT LAST ALOHA

No matter how long your stay in the Islands may be, you will find the day of your departure for the Mainland arrives all too soon. Plan to arrive at the dock early, as the sailing from Honolulu is as colorful as the arrival. Outside the dock building on sailing day the Hawaiian lei vendors gather to sell their wares. Scenes of these charming Hawaiian girls and of the lei-bedecked passengers will bring you aboard ship. Here catch the passengers as they throw multicolored paper streamers shoreward and, as the ship pulls away, show the gay farewell salutes.

According to tradition, as the ship steams past Waikiki you cast your lei into the sea. If it floats shoreward, you will return to Hawaii again. Picture, then, a pretty passenger casting her lei into the sea, and close your film with a closeup of the flowers as they drift shoreward . . . Aloha, and good shooting.

Look to your splicing

[Continued from page 98]

sparingly. If painted on the film, as with the stroke of a brush, excess water may soften the emulsion beyond the line of overlap. This in turn is likely to cause a jagged tear along what should be the straight edge of the scraped emulsion. Furthermore, if too much moisture is applied, the scraped surface may become damp and unreceptive to the cement.

For a uniform application, a small felt pad of cube shape, about ¾ of an inch wide and high, is the most practicable moistener. It should be soaked in water and then well squeezed. The emulsion should absorb the moisture instantaneously, somewhat similar to the way a drop of water is absorbed by a blotter. It is better to moisten in small amounts, between scrapings, than to spread a large amount of water at one time.

CARE IN SCRAPING

Whether scraping is done wet or dry, the use of a sharp scraper is indispensable. A dull scraper requires more pressure and is likely to injure the film by gouging it or by tearing the perforations. If more emulsion is scraped off than the width of the overlapping film, a white streak will flash on the screen as the splice goes through the projector gate. Any such difficulty suggests that your splicer needs adjustment. If less emulsion than the area

AS EASY TO READ
as a watch...and
AS ACCURATE AS
Naval Observatory Time...

NORWOOD Director
INCIDENT LIGHT
EXPOSURE METER
with the amazing photosphere*

NORWOOD DIRECTOR
INCIDENT LIGHT
A.S.A. INDEX
SHUTTER SPEED
CINE

*Reg. U.S. Pat. Off.

ONLY the Norwood Director features the amazing PHOTOSPHERE – the 3-dimensional light collector and integrator which gathers and distributes directly to the photoelectric cell ALL of the incident light illuminating the camera side of the subject.

Anybody – yes, anybody – can get excellent results the first time with a Norwood Director. No tilting, guessing, compensating. You merely point the PHOTOSPHERE at the camera, line up the dial with the needle, and you read the exposure directly, easily, accurately. And it's versatile – for black-and-white, color, stills or movies. **$29.95**, plus tax, complete with leatherette covered, gold stamped, plush-lined steel carrying case, neck cord, instruction manual, ASA indexes, registration-guarantee card and calibration certificate.

At your dealer's, or write for free, illustrated booklet, "Correct Exposure Determination."

AMERICAN BOLEX COMPANY, INC.
521 Fifth Avenue • New York 17, N. Y.

8-16mm Silent, Sound, Sales, Rental, Exchanges
MOVIES
Two 3c stamps for giant catalogue. State Size
Reed & Reed Distributors, Inc.
7508 Third Ave. Brooklyn 9, N. Y.

ENO
THE OLDEST NAME IN 16mm EDITING
THE RALPH R. ENO CORP.
626 W. 165 ST. • NEW YORK
Send your film for free criticism or estimate.

don't be **UNFAIR**

Even audiences have some rights. Don't let film blemishes spoil their enjoyment of your picture. Protect prints with
PEERLESS FILM TREATMENT
PEERLESS FILM PROCESSING CORPORATION
165 WEST 46th STREET, NEW YORK 19, N. Y.

SPREAD THE GOOD WORD

THERE is, in *The Reader Writes* column of this issue, a letter which we have entitled *Had Not Heard*. It comes from a new member of the League, and it presents in very human terms a problem which has always plagued us. Our correspondent writes in part:

"I must admit that, prior to buying my newest equipment in May, 1948, I had not heard of the ACL, even though I have been making movies for eight years. Because of my own experience, I am heartily in favor of a pin and decal for members, so that others who have not come in contact with the League will hear of it, and will see with their own eyes what members receive for their very, very reasonable dues."

Well, naturally that is exactly what we of the ACL staff wish for as well. There will be, soon, a membership button and a membership decal, to spread the good word of the fine filming aids wrapped up in the ACL package. There will be as well an ACL leader in Kodachrome, to flash on thousands of ACLs' screens their pleasant pride in membership.

But in the meantime we invite all of our members "to spread the good word." ACL's very, very reasonable dues are going up soon. Before they do we want to make it possible, practical—*and rewarding*—for you and your filming friends to beat the deadline.

If you are a present member of the League, you will have read already of our plan in our recent letter. If you are not ACL—but want to be—you'll find the plan outlined elsewhere in this issue. Better look for it—and join with thousands of other movie makers in spreading the good word.

THE AMATEUR CINEMA LEAGUE, INC.
Founded in 1926 by Hiram Percy Maxim

DIRECTORS
John V. Hansen, *President* Ethelbert Warfield, *Treasurer*
C. R. Dooley, *Vice President*
Mrs. L. S. Galvin
H. Earl Hoover
Harold E. B. Speight
Philip N. Thevenet
Stephen F. Voorhees

The Amateur Cinema League, Inc., sole owner and publisher of MOVIE MAKERS, is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Five dollars a year.

AMATEUR CINEMA LEAGUE, INC., 420 LEXINGTON AVE., NEW YORK 17, N. Y., U. S. A.

of the overlap is removed, a black line will remain at the splice. An exact matching of scraped and overlapping ends would be the ideal condition, but in practice it is almost impossible to accomplish. It is best, therefore, to tolerate a very thin black line in the splice than to have the white streak.

APPLYING THE CEMENT

After removing all scrapings with a brush or wiping with a lintless, soft cloth, the film is ready for the application of the cement. It should be spread swiftly and with uniform density, after which the two film surfaces should be brought into contact without delay. An excessive application of cement will not only spread it over the emulsion, causing streaks and spots, but it will also thicken the join and clog the perforated holes.

After applying pressure for a few seconds, the right film clamp can be released just long enough to wipe off the excess cement that has squeezed out from the splice. After a quick wiping motion, pressure is then applied again for approximately fifteen seconds. The film is now ready for removal from the splicer. Before winding it on the reel, it is well to wipe the underside of the splice clean; otherwise wet cement from the spliced edge will mark the previous layer on the reel. Fifteen minutes after making the splice it should be difficult to separate the two films except by tearing them *along* the spliced edge.

CHECK YOUR SPLICER

Careful movie makers not only adhere to the rules of good splicing but they will also be on the lookout for any irregularity that may be evident during projection. If, in spite of all your care, the splices still jump, it is advisable to check your splicing unit instead of blaming the projector. It may be that the indexing pins are bent or dislocated. Misalignment of any kind will certainly give trouble. For a quick check of the pins, a section of unspliced film may be placed in such a way that all pins will be engaged with the film. If the film is tight on the pins or if it develops a slight loop, then it is time to have the splicer adjusted.

Improper overlap and a consequent narrowing of the perforation area may be observed with the bare eye; but for more accurate checking a tapered pin of a rectangular cross section may be used. Measure the distance this pin will drop, by its own weight, into an unspliced perforation; then find out if it will move freely to the same depth into the perforation at the splice.

Those who may wish for further refinements may taper the edges of the overlapping films by scraping or sanding. Or they may place the overlap where it will appear least conspicuous. For instance, if the bottom of the frame is dark and likely not to show the black streak of overlap, the splice should be placed on this part of the frame; again, if the upper section of the frame will be more suitable for hiding the splice line, splicing can be done with the films reversed in the splicer.

To sum up, then, the following ten golden rules are worth remembering:

1. Handle your film by edges only or with lintless cotton gloves.
2. Remove all emulsion and binder from the left film strip right down to the bare cellulose base.
3. Clean oil and dirt from the base of the right film strip.
4. Scrape the end of the left film strip to a width somewhat narrower than the overlap.
5. Apply the correct amount of fresh film cement swiftly and evenly.
6. Join the films and press them together without delay.
7. Wipe off all excess cement from both sides of the splice.
8. Check for a proper overlap of the perforations at the spliced juncture.
9. Avoid cleaning "green" film (film just back from the processing laboratory).
10. Keep your film wound tight on the reel to prevent curling.

$ $ MAY 1st IS DOLLAR DAY $ $

A plan whereby YOU can join the Amateur Cinema League at a cost of ABSOLUTELY NOTHING!—if you *act* before May 1st!

Beginning May 1st, the ACL will be forced to raise its annual membership fee to $6.00. BUT RIGHT NOW—the ACL is able to offer YOU a plan which, in effect, will give you a FREE MEMBERSHIP.

Here's the ACL's offer:

With every new ACL member that you sign up before May 1st, the ACL will give you a $1.00 reduction on your annual dues of $5.00.

In other words:

In other words:	1 new ACL member will cut your dues to	$4.00
	2 new ACL members will cut your dues to	3.00
	3 new ACL members will cut your dues to	2.00
	4 new ACL members will cut your dues to	1.00

and A FREE MEMBERSHIP with 5 new ACL members.

Here's what you do to take advantage of this offer:

A) Each time you sign up a new member, fill out one of the coupons at the right of this page and mail it, together with his check or money order for $5.00, to us. Be sure that you enter your name (and address) also on his blank, to get proper credit.

B) When you have sent in as many new member applications as you wish deducted at $1.00 each from your own dues, fill out your own application form (coupon at bottom of page) and return it to us with the proper remittance after your earned deductions. *Your own application form must be mailed not later than May 1st!*

(You will find the ACL service data listed below not only interesting but useful in outlining the advantages of the ACL to your prospective members.)

Here's what the AMATEUR CINEMA LEAGUE offers every movie maker who wants to get the most out of his hobby:

You will receive at once:

The ACL MOVIE BOOK—the finest guidebook to 8mm. and 16mm. movie making. 311 pages of information and over 100 illustrations.

MOVIE MAKERS — the ACL's fascinating, friendly, up to the minute magazine — *every month*.

And the ACL puts the following services at your disposal—to use as much and as often as you wish:

TECHNICAL CONSULTING SERVICE . . . Want to know what lens to use? About exposures? About lighting? Where to get equipment? ACL members just write (or drop in on) our consulting department—and get a prompt, detailed answer.

CONTINUITY and FILM PLANNING SERVICE . . . Planning to make a movie of your vacation? Of your family? Of your hobby? Or do you want to film a story with a plot? The ACL's consulting department will work up film treatments (outlines) for you, full of specific ideas on planning, shooting and editing footage. Special forms are available to help you present your needs to the consulting department.

CLUB SERVICE . . . Want to start a club? Or are you a member of a club that wants constructive ideas on how to build and hold the interest of its members? The ACL club department will give you helpful tips based on experience with clubs around the world for 23 years.

FILM REVIEW SERVICE . . . You've shot your film—and now you want to know how it stacks up? Are there sequences in it that you're not quite sure about? Any 8mm. or 16mm. film may be sent to the ACL at any time for complete screening, detailed criticism and overall review.

ACL members receive on application all **ACL BOOKLETS and SERVICE SHEETS** . . . Booklets on various phases of movie making and service sheets on specific problems that you may meet are published at intervals by the ACL. They are yours for the asking. Current booklets are: *The ACL Data Book, Titling Technique, Featuring the Family, Building a Dual Turntable.*

You will receive ALL THESE SERVICES
plus the ACL MOVIE BOOK
plus MOVIE MAKERS every month

—for only $5.00 a year!

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

(IMPORTANT: Mail this before May 1st!)

Date ____________

I wish to become a member of the ACL, to receive the ACL MOVIE BOOK, MOVIE MAKERS monthly and all League services for one year. I have taken advantage of your special offer for obtaining new members and have already sent in (   ) new members.

Deducting $1.00 for each new member from my dues of $5.00 ($2.00 of which is for a year's subscription to MOVIE MAKERS), I am enclosing my check or money order for $______.

Name____________________ Street____________________

City____________________ Zone______ State____________

(Please print)

Date____________

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

Please enroll the following applicant as a member of the ACL, to receive the ACL MOVIE BOOK, MOVIE MAKERS monthly, and all League services for one year. His remittance for $5.00 ($2.00 of which is for a year's subscription to MOVIE MAKERS), made payable to Amateur Cinema League, Inc., is enclosed.

Name____________________

Address____________________

Recommended by:

Name____________________

Address____________________

(Please print)

Date____________

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

Please enroll the following applicant as a member of the ACL, to receive the ACL MOVIE BOOK, MOVIE MAKERS monthly, and all League services for one year. His remittance for $5.00 ($2.00 of which is for a year's subscription to MOVIE MAKERS), made payable to Amateur Cinema League, Inc., is enclosed.

Name____________________

Address____________________

Recommended by:

Name____________________

Address____________________

(Please print)

Date____________

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

Please enroll the following applicant as a member of the ACL, to receive the ACL MOVIE BOOK, MOVIE MAKERS monthly, and all League services for one year. His remittance for $5.00 ($2.00 of which is for a year's subscription to MOVIE MAKERS), made payable to Amateur Cinema League, Inc., is enclosed.

Name____________________

Address____________________

Recommended by:

Name____________________

Address____________________

(Please print)

Date____________

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

Please enroll the following applicant as a member of the ACL, to receive the ACL MOVIE BOOK, MOVIE MAKERS monthly, and all League services for one year. His remittance for $5.00 ($2.00 of which is for a year's subscription to MOVIE MAKERS), made payable to Amateur Cinema League, Inc., is enclosed.

Name____________________

Address____________________

Recommended by:

Name____________________

Address____________________

(Please print)

Date____________

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

Please enroll the following applicant as a member of the ACL, to receive the ACL MOVIE BOOK, MOVIE MAKERS monthly, and all League services for one year. His remittance for $5.00 ($2.00 of which is for a year's subscription to MOVIE MAKERS), made payable to Amateur Cinema League, Inc., is enclosed.

Name____________________

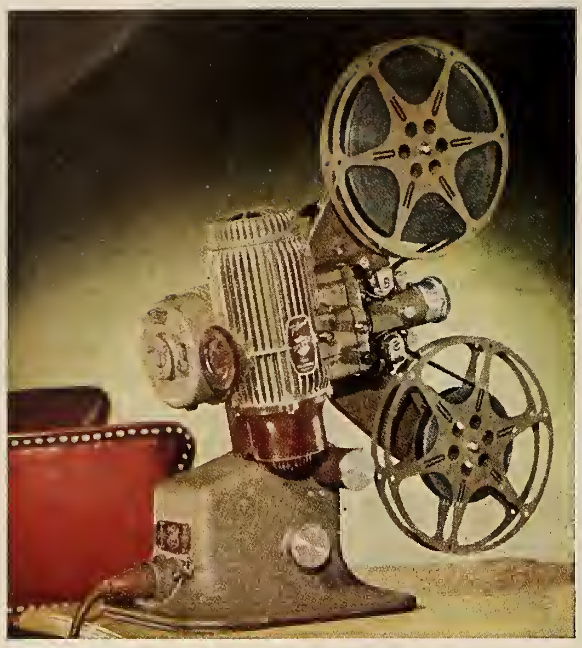
Address____________________

Recommended by:

Name____________________

Address____________________

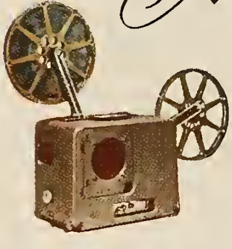
(Please print)



Filmo Diplomat Projector. Ideally matched to Filmo Auto Load Camera. Shows 16mm silent films with professional perfection. Offers 1000-watt illumination and silent, all-gear drive. Easy to use. With case, $273.30.

Filmo Auto Load Camera. Loads in an instant with a magazine of 16mm film, color or black-and-white. With Filmocoted F1.9 lens it gets the picture bright and clear, even indoors where the light is weak. $183.50 plus tax.

Matched Filmos ASSURE THEATER-QUALITY *Color Movies*



Show Sound Films at Home—and your own 16mm silent films, too—with this new, one-case Filmosound. It is light, compact, and moderately priced. Yet it provides *more than twice* the sound output of other lightweight sound film projectors. $449.

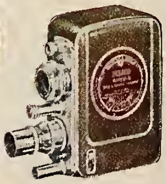
Get yourself a Filmo personal movie camera and projector, and your amateur standing will be gone forever!

Right from the start you'll get professional results . . . for Filmos give the magic touch of Hollywood to home and travel movies. That's because Filmos are built by the makers of Hollywood's preferred professional equipment . . . precision-built to insure that *what you see, you get.*

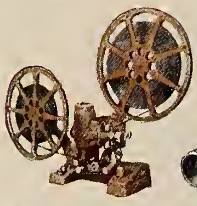
What's more, Filmo Camera and Projector film movement mechanisms are *matched* to bring you the ultimate in screen picture steadiness. And every Filmo is *guaranteed for life!**

Filmo 70-DA Camera. Choice of leading advanced workers. Loads with 100-foot 16mm film spools. Seven operating speeds. Matched to all B&H 16mm Projectors. With 1" F1.9 lens only, $295 plus tax.

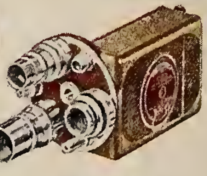
Filmo Picture Master Projector. Most brilliant 8mm projector. 750-watt base-up lamp. Matched with Auto-8 Camera. With case, $262.



Filmo Auto-8 Camera. 8mm magazine-loading. Two-lens turret head. Singlepic Release. With ½" F1.9 lens only, $176.50 plus tax.



Filmo Showmaster Projector. 1000-watt lamp, 2000-foot 16mm film capacity. Matched to all Filmo 16mm Cameras. With case, $312.95.



Filmo Auto Master Camera. 16mm magazine-loading, with three-lens turret head. Five speeds. With 1" F1.9 lens only, $285 plus tax.

See these and other matched Filmos at better photo shops now, or write for full details. Bell & Howell Company, 7143 McCormick Road, Chicago 45.

**During life of product, any defects in workmanship or material will be remedied free (except transportation).*

Prices subject to change without notice.

PRECISION-MADE FILMOS
by
Bell & Howell

MOVIE MAKERS

APR.
1949
25c

27590

RY OF C
DIVI
RECEIVED

PER.

©CIB 185918

THE MAGAZINE FOR 8 mm. & 16 mm. FILMERS

SOUND ON WIRE • TITLES WITH SLIDES • FILMING WILD LIFE

[illegible] -5 1949

CLASSIFIED ADVERTISING

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

---

10 Cents a Word **Minimum Charge $2**

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS SAYS: Makin' folks happy has been our "meat." For 39 years, and that's hard to beat—*CHARLES BASS*, President. Like new B. & H. 70-H camera with 17mm. Super Comat *f*/2.5 coated, 1″ Lumax *f*/1.9 coated. 3″ Zeiss Sonnar *f*/4 coated. matching view finder objectives, positive finder, hand crank, rewind, shutter stabilizer, feeder footage counter. 115 volt synchr. motor, 400 ft. B. & H. Magazine, $785.00; like new 16mm. B. & H. 400 ft. magazines, each $125.00; 16mm. B. & H. Model 57, 400 watt proj., like new, with case, $65.00; 16mm. Kodascope Model G. 750 watt proj., rewind, reverse and stop, case, $125.00; 16mm. B. & H. Model 57-S, 750 watt proj., rewind. reverse and stop, case, $152.50; 16mm. Ampro Model YC, 750 watt proj., 1600 ft. film cap., case. $195.00; 16mm. B. & H. Show Master 750 watt proj., reverse, rewind, stop. 1600 ft. reel cap., case, $197.50; 16mm. B. & H. Model 138C single case sound proj., 6″ speaker, 750 watt lamp. 2000 ft. reel cap., 5 watt amplifier, $225.00; 16mm. B. & H. Model 138J two case sound proj., 12″ speaker. 750 watt lamp, 2000 ft. reel cap., 5 watt amplifier. $235.00; 16mm. B. & H. Model 120 sound proj., 12″ speaker, 750 watt lamp. 2000 ft. reel cap., 10 watt amplifier. $250.00. We buy 'em, sell 'em, and trade 'em. Complete stocks of new Cine equipment. all makes. BASS CAMERA COMPANY. Dept. CC. 179 W. Madison St., Chicago 2. Ill.

■ GUARANTEED fresh. panchromatic film, 25′ 8mm. Weston 80, $1.65; 25′ 8mm. color, $4.10; 25′ 8mm. color base. $2.25: 100′ 16mm. outdoor film (antihalo), $3.45. Free machine processing! MK PHOTO, 451 Continental. Detroit (14), Mich.

■ 16MM. SOUND FILM RECORDER. 200 ft. daylight loading. Bodine Synch. motor. Veeder counter. variable density track, two position input mixer. all A.C. operated amplifier, microphone, headphones. cables. complete ready to operate. $395.00 .Precision built and guaranteed. BOX 277. MOVIE MAKERS.

■ . . . NO GOOD PICTURES WITHOUT A GOOD TRIPOD: Victory Tripod Imported. luxurious. Free folder. write: IGNIS TRADING CO., 1819 Broadway, Rm. 710. New York 23, N. Y.

■ SEND for bargain list. Large selection of 8mm. cameras and projectors. 16mm. sound and silent projectors and cameras. Castle and Official film subjects, features. still cameras. rewinds, splicers, camera films, etc. ZENITH. 308 West 44th St., New York City.

■ CINE Specials. $395.00 up. extra magazines, lenses, accessories, tripods. Auricon sound cameras and equipment, new and used. Highest prices paid for 16-35mm. equipment. CAMERA MART. Inc., 70 West 45th St., New York.

■ NATCO projector, new. list $300. Will ship C.O.D. for $200 first order. MAJOR HARRY JENKINS. Box 34. Westover Field. Mass.

■ SOUND projectors. 16mm., 35mm. from $97.50. Screens. reels. cans. amplifiers, speakers, microphones. splicers. processing equipment, lenses, cameras. bought. sold. traded. Lists free. MOGULL'S. 68 W. 48th St., N. Y.

■ CINE-KODAK Special, excellent condition; *f*/1.9 lens, $450.00. THOS. J. BARBRE. 1215 East Virginia. Denver, Colorado.

■ MOVIE lenses—high speed, telephoto, wide angle—guaranteed available on 15 day trial basis. IN FOCUSING MOUNTS COATED FOR 16MM CAMERAS: 17mm. *f*/2.7 Wollensak wide angle. $55.42; 17mm. *f*/2.7 Carl Meyer wide angle, $54.50; 2″ *f*/2 Schneider Xenon. $99.50; 3″ *f*/4.5 Kodak Anastigmat, $59.50: 3″ *f*/2.8 Carl Zeiss Tessar. $119.50; 3″ *f*/3.5 Carl Zeiss Tessar, $94.50; 6″ *f*/4.5 Bell & Howell Eymax. $99.50. IN FOCUSING MOUNTS COATED FOR 8MM CAMERAS: Wollensak wide angle attachment. $34.70; ½″ *f*/1.9 Wollensak Cine Raptar. $55.42; 1″ *f*/2.5 Wollensak Cine Raptar, $49.88; 1⅜″ *f*/3.5 telephoto anastigmat (not coated), $36.50; 1⅜″ *f*/3.5 Bell & Howell telephoto (not coated), $39.50, World's largest selection. Send this ad for catalog with complete lens list. BURKE & JAMES, Inc., 321 So. Wabash Ave., Chicago, Ill., U.S.A. Attn.: M. A. Milford.

■ PROCESS your Ansco Color movies! Complete equipment, chemicals, instructions, $99.00. Laboratory lists free. MOGULL'S 68 W. 48th St., N. Y.

■ TELEPHOTO lenses: new Berthiot 1½″ *f*/3.5 for 8mm., $25.00: 1½″ *f*/3.5 for 8mm. turret, coated, $30.00. PLAAT, 560 West 170 St., New York.

■ CINE Special complete, *f*/1.9 lens, also 2½″ and 4″ lens. extension tubes and case. Fine condition, sell complete. Box 280, MOVIE MAKERS.

EQUIPMENT WANTED

■ WANTED: Used Bell & Howell 16mm. high speed camera, without lenses; factory inspection. MISS H. MARSCHALL, 1475 Roosevelt Avenue, Pelham Manor, N. Y.

Want to Sell Your Mother-in-Law?

If you do, MOVIE MAKERS may not be able to help you.

But—in the 8mm. and 16mm. fields—MOVIE MAKERS *can* help you. Because MOVIE MAKERS is *the* motion picture medium.

Yes, if you really *want* to sell

Cameras
Projectors
Lenses
Films
Editing Equipment
Screens
. . . in fact, any movie service or equipment—

MOVIE MAKERS is your medium!*

Rates on request. Just write Advertising Department, MOVIE MAKERS, 420 Lexington Avenue, New York 17, N. Y.

*Closing date for copy—10th of month.

FILMS WANTED

■ I BUY—sell, swap, rent S. O. F., 8 and 16mm. films, list free. HARVEY IRIS, Box 539, Brockton, Mass.

■ WANTED: I want 16mm. Kodachrome footage of ox-drawn covered wagons; wheels turning in sand and mud; panning gold, etc. J. DUNLOP, 198 Pennyfield Ave., Bronx 61, N. Y. TAlmage 9-3468.

■ FILM PRODUCER IS INTERESTED IN PURCHASING YOUR KODACHROME SCENES OF NATURE AND ANIMALS. WRITE FULLY DESCRIBING WHAT YOU HAVE TO SELL. BOX 279, MOVIE MAKERS.

FILMS FOR RENTAL OR SALE

■ FREE 1948-49 list of the latest 8-16mm. home movie releases. Write SUPERIOR FILM SERVICE, Box 713, Troy, N. Y.

■ CASTLE Films for sale; 8mm.-16mm. silent and sound; complete stock, orders shipped day received by STANLEY-WINTHROP'S, Inc., 90 Washington St., Quincy 69, Mass.

■ USED and NEW Castle films, 8-16, silent and sound. Send for lists. ALVES PHOTO SERVICE, Inc., 14 Storrs Ave., Braintree 84, Mass.

■ UNUSUAL 8-16mm. film subjects. Kodachrome projection length sample, $1.00 Color slides sample, 40¢. Films exchanged; big catalog 25¢; refunded first order. NATIONAL FILM SUPPLY, Broadway Sta. (E), Toledo 9, Ohio.

■ EXCLUSIVE: Select movies, sports, musicals. Projectors, screens. Large stereoscope-viewer, unique filmstrips, $2.98. Free catalog. HOME PIX, 1674 Broadway, New York 19.

■ THRILLING Documentary films, "Tank Patrol," 2 reels; "Vis Persia," 1 reel, 16 SOF, $6.25 per reel, new. Film equipment, bought, sold, traded. Lists free. MOGULL'S, 68 W. 48th St., N. Y.

■ 1949 CLEARANCE SALE: Want a real buy in 16MM SOUND FILMS? Take advantage of the I.C.S. 1949 CLEARANCE SALE of 16mm. sound films—features, comedies, educationals, cartoons, novelties, etc. Send for our giant list "A" today, stating machine you own (make and model). INSTITUTIONAL CINEMA SERVICE, Inc., 1560-M2 Broadway, New York 19, N. Y.

■ SILENT 16mm.-8mm. films, $1.00 per reel up. Lists free. Films bought, sold, traded. MOGULL'S, 68 W. 48th St., N. Y.

■ HOME Movies. 8-16mm. silent, sound. Join our Club, only $1.00 yearly. Many special privileges to members. Send $1.00 MIDWEST FILM CLUB. Dept. M-2, 4758 W. Madison, Chicago 44, Ill.

■ "ICE CAPADES OF 1949." Filmed at Hershey Sports Arena, Hershey, Pa., using new Cine-Ektar *f*/1.4 lens; 200′ Kodachrome, 100′ black & white. Complete, $39.00. ROY BRILL, Conyngham, Penna.

■ RIN TIN TIN—"Vengeance of Rannah," 6 reels, 16 SOF, James Oliver Curwood story, New optical reduction prints, $85.00. Trades accepted. Film lists free. MOGULL'S, 68 W. 48th St., N. Y.

■ CITY OF COPENHAGEN. Over 450 feet Kodachrome print of this charming city; street scenes, bathing beaches, amusement park (Tivoli); greenmarket, etc., with written explanation. 16 cents per foot; minimum 100 feet. Original Kodachrome scenes New York street life and Broadway at night. BOX 278. MOVIE MAKERS.

■ BARGAINS, 16mm. sound film, miscellaneous "as is," one cent per foot. Sound features from $22.50, shorts from $2.50. 1600′ reels, $1.35; storage cans, take 2-1600′ reels, 95¢; Eastman Film Cement, 97¢ pint. Bell & Howell Film Cleaner, 60¢. Heavy duty 2000′ rewinds, $12.85; wire belts, 49¢. Minimum order, $2.00. Include postage. Films, equipment bought, sold, exchanged. Lists free. MOGULL'S, 68 W. 48th St., N. Y.

MISCELLANEOUS

■ Two enlargements and negative from your movie film. Send frames and one dollar. CURIO PHOTO, 1187 Jerome Ave., New York 52.

■ KODACHROME DUPLICATES: 8mm., or 16mm., 11¢ per foot. Immediate service on mail orders. HOLLYWOOD 16MM. INDUSTRIES, Inc., 6060 Hollywood Blvd., Hollywood 28, Calif.

■ NO Negative ? ? ? Send picture and $1.00 for new negative with enlarged print to CURIO PHOTO, 1187 Jerome Ave., New York, N. Y.

■ TITLES 8mm. at 6¢ each. 50 prepared titles on 8mm. B/W film or 25 prepared titles on 16 B/W film for $2.98. Ready for splicing. Write also for FREE bargain catalogue "T 3". FOTOSONIC, Inc., 132 W. 43rd St., New York 18, N. Y.

■ TITLE MAKING, free booklet. WESTWOOD CINEMA CO., 635 Victoria Street. San Francisco, California.

EXTRA! 1st TIME IN 8mm–16mm MOVIES!

A CASTLE FILMS SCOOP!

"THE GREAT CHASE!"

featuring

W.C.FIELDS

Now you can own a W. C. Fields gem of comedy...A Castle Film that will become as famous to home movies as "The Great Train Robbery" was to motion pictures.

NEVER BEFORE A GREATER GENIUS AT MAKING PEOPLE LAUGH!

You'll hold your sides when W. C. Fields tries a siesta in the park and gets tangled up with bank bandits! You'll howl at the wildest chase of cops and robbers ever screened! And you'll be laughing long after every screening of this home movie comes to its hilarious end! Don't wait! Order your copy today!

CASTLE FILMS

DIVISION OF UNITED WORLD FILMS INC.

1445 PARK AVE.
NEW YORK, 29

542 S. DEARBORN ST.
CHICAGO, 5

RUSS BLDG.
SAN FRANCISCO, 4

FREE! to all projector owners. Send for new 1949 Castle Films Catalogue describing a great variety of thrilling home movies.

See your Photo Dealer or send him this handy order form *TODAY!*

Send Castle Films' "THE GREAT CHASE" in size and length indicated. M-4

8 mm.
☐ 50 feet $1.75
☐ Complete 5.50
16 mm.
☐ 100 feet 2.75
☐ Complete 8.75
☐ Sound, Complete 17.50

Name
Address
City
Zone State
Remittance Enclosed ☐
Send me Castle Films' FREE De Luxe Cotologue ☐

HOME MOVIE MAKERS

. . . don't bore your friends by showing a disconnected jumble of unrelated scenes . . .

EDIT YOUR MOVIES INTO PLEASING, STORY-TELLING ENTERTAINMENT WITH A . . .

CRAIG PROJECTO-EDITOR

Models from $47.50

Preview and edit your movies in actual motion just as your audience will see them. Only the Craig Projecto-Editor gives you a big, bright 3¼" x 4¼" viewing screen with "Matched Illumination" which duplicates the screen brilliance of an average projector. Smooth-turning rewinds and easy, accurate splicer available in one compact combination. 8 mm, 16 mm models. See your photo dealer.

Write for free booklet complete with editing tips and tricks. Send coupon now!

CRAIG MANUFACTURING CO.
1058 South Olive Street
Los Angeles 15, Calif.
Rush my free booklet . . .

NAME
ADDRESS
CITY ZONE STATE

MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

April 1949

The reader writes 126
Closeups *What filmers are doing* 129
Slide title techniques *William Messner, ACL* 131
Little subjects—big reward *Frank E. Gunnell, FACL* 132
Where all are active *Clarence N. Aldrich, ACL* 134
Synchronizing sound on wire *Warren A. Levett, ACL* 135
Exposure is an estimate *Earl L. Clark* 136
Buds and bonnets *Dorothy M. Peper* 138
Filming at U. N. *Richard V. Elms, ACL* 139
Go to Guatemala! *Dr. Gilbert W. Schwartz, ACL* 142
Hints from Hollywood 144
The clinic *Aids for your filming* 145
News of the industry *Reports on products* 146
Late releases *New 8mm. and 16mm. films* 148
Clubs *People, plans and programs* 154
Not mind readers *Editorial* 158

Cover photograph: Elizabeth Hibbs

JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

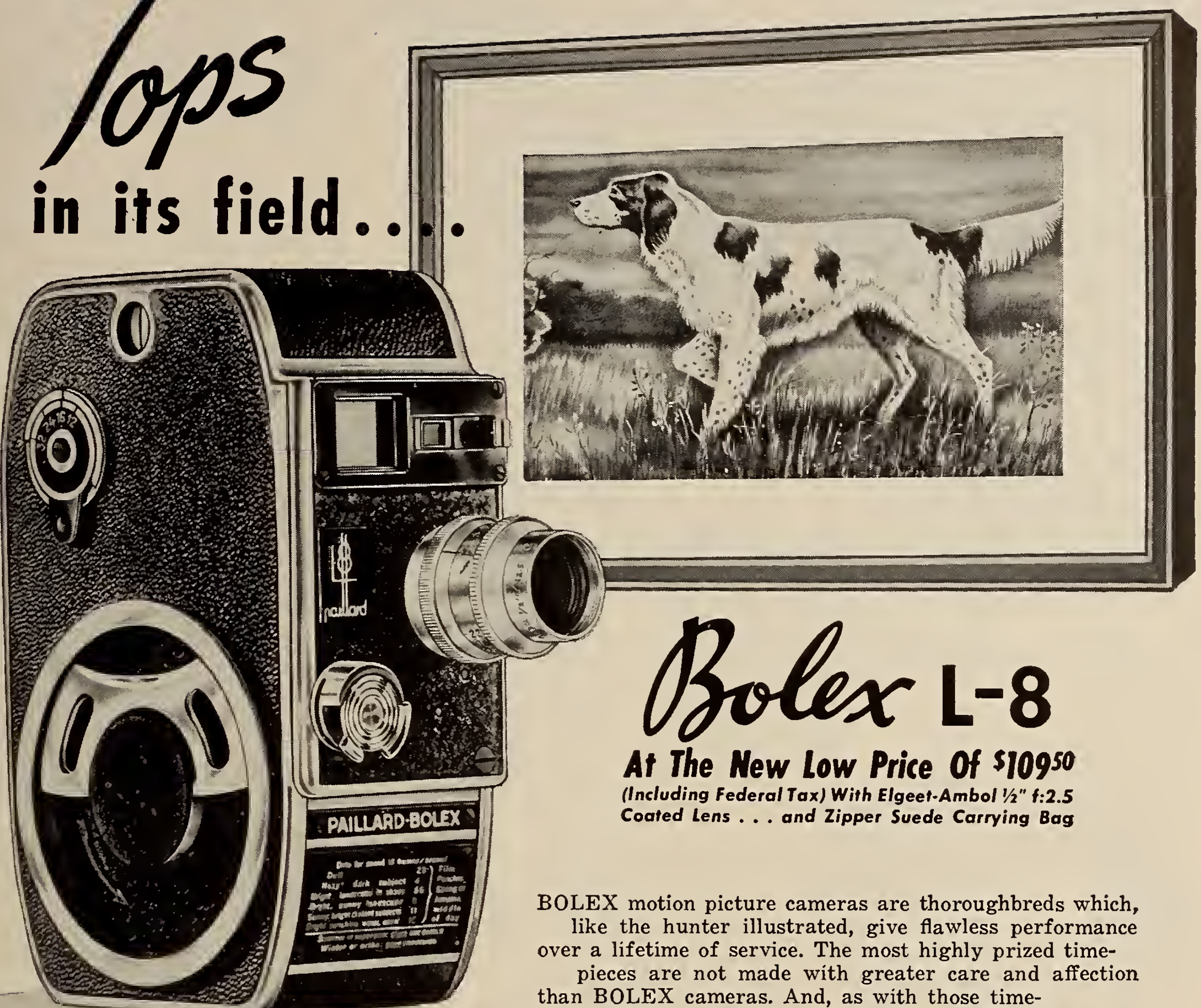
ANNE YOUNG
Production Editor

JAMES YOUNG
Advertising Manager

Vol. 24, No. 4. Published monthly in New York, N. Y., by Amateur Cinema League, Inc. Subscription rates: $3.00 a year, postpaid, in the United States and Possessions and in Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Spain and Colonies, Uruguay and Venezuela; $3.50 a year, postpaid, in Canada, Labrador and Newfoundland; other countries $4.00 a year, postpaid; to members of Amateur Cinema League, Inc. $2.00 a year, postpaid; single copies 25¢ (in U.S.A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1949, by Amateur Cinema League, Inc. Editorial and Publication Office: 420 Lexington Avenue, New York 17, N. Y., U.S.A. Telephone LExington 2-0270. West Coast Representative: Edmund J. Kerr, 6605 Hollywood Boulevard, Los Angeles 28, Calif. Telephone HEmpstead 3171. Advertising rates on application. Forms close on 10th of preceding month.

CHANGE OF ADDRESS: a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

Tops in its field....



Bolex L-8

At The New Low Price Of 109^{50}

(Including Federal Tax) With Elgeet-Ambol ½" f:2.5 Coated Lens . . . and Zipper Suede Carrying Bag

BOLEX motion picture cameras are thoroughbreds which, like the hunter illustrated, give flawless performance over a lifetime of service. The most highly prized timepieces are not made with greater care and affection than BOLEX cameras. And, as with those timepieces, you may be sure that your BOLEX will run along for years and years with minimum attention.

Only a precision mechanism of the highest character can perform so faithfully. BOLEX does, because BOLEX is tops in its field.

The BOLEX L-8, at its new low price, is, indeed, a rare value. This little double-eight is equipped with a sturdy motor and a governor which holds the speed constant at 12, 16, 24 or 32 frames per second, whichever you select. The motor-governor combination assures you of exactly the same exposure for every frame of each sequence. The BOLEX L-8 has a removable pressure plate for instant cleaning, viewfinder corrected instantly to lenses of ½", 1" and 1½" focal lengths, viewfinder signal which stops you at the end of the 25 foot run of film, and many other outstanding refinements. *Ask your Dealer, or write for free literature.*

BOLEX H-16 AND H-8

The world's finest motion picture cameras. Both are identical except that the H-8 accommodates double-eight millimeter film in 25', 50' and 100' rolls . . . and both have features found in no other motion picture cameras.

KERN-PAILLARD SWITAR 1"F/1.4 LENS

Double-coated, producing brilliant movies even if filmed against the light, automatic depth of field scale, locking diaphragm stops, excellent definition . . . even at full aperture. These are only some of the features that make this lens the finest yet produced for 16mm movies.

Bolex
a product of
paillard
THE WORLD'S FINEST

AMERICAN BOLEX COMPANY, INC.
521 FIFTH AVENUE • NEW YORK 17, NEW YORK

From COMMONWEALTH World's Leading 16mm Distributor Come These Major Company HITS that have enthralled Millions

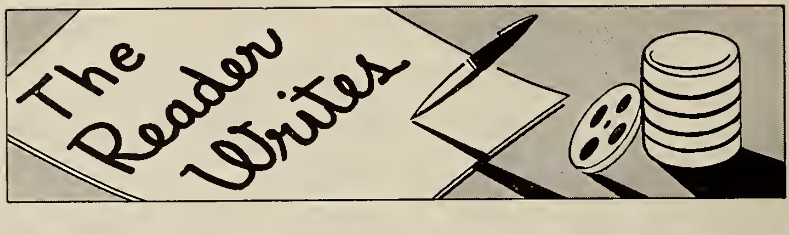
Edward Small presents Kit Carson
The Fighting Loving adventurer who conquered the West
Starring JON HALL LYNN BARI DANA ANDREWS

Edward Small presents THE CORSICAN BROTHERS
Thrill-Swept drama of two brothers born as one... with but a single soul.
Starring DOUGLAS FAIRBANKS JR. with Ruth Warwick Akim Tamiroff

Edward Small presents SHIRLEY TEMPLE as "Miss Annie Rooney"
Shirley's a young lady now and she sets a merry pace in a riot of clean adolescent fun
with William Gargan, Guy Kibbee, Dickie Moore, Peggy Ryan

Send for latest catalog of other MAJOR COMPANY features, musicals, short subjects and serials. These films are for sale and lease at Commonwealth. For rental, communicate with leading Film Libraries.

EXCLUSIVE 16MM DISTRIBUTORS
COMMONWEALTH PICTURES CORP.
723 Seventh Avenue, New York 19, N.Y.



This department has been added to MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

REQUEST TO RECONSIDER

DEAR MOVIE MAKERS: I have read of the retirement of Frank Gunnell and Ralph Gray from your annual Ten Best classic for amateur filmers.

I for one earnestly request them to reconsider and come back to the wars. We filmers need their inspiration and examples to shoot at. Even in failing to top them, our own efforts will reflect some quality of the work we have tried to surpass. I am in favor of a mass request from all filmers and good competitors to request these boys not to retire.

If there is nothing to beat, there is nothing to win. Keep the good ones with us. And may the best men win!

JOHN P. STEELE, ACL
Malverne, N. Y.

MESSRS. GUNNELL AND GRAY: You are to be admired for your generosity in retiring from future Ten Best competitions—presumably to give the "other fellow" a chance. But I hope you will reconsider.

This new tradition will serve only to break down the high standards you have worked so hard to establish. With others following in your footsteps, we'll soon have only a Ten Next-Best Contest.

There's plenty of room at the top for serious hard working movie makers, as evidenced by the assortment of new names among the Ten Best and Honorable Mention winners each year. With the standards as high as they are, it's a decided honor to win even an Honorable Mention.

Please don't help to make winning easy. Make us work and develop our skills. Preserve our goal, so that we may take honest pride in our achievements if we succeed.

HARLAN M. WEBBER, ACL
Schenectady, N. Y.

WOULD IT BE POSSIBLE?

DEAR SIRS: Last week I sent you a subscription to MOVIE MAKERS for one year to start with the March number. Since then, I have purchased at the Kodak Store the February number as I had planned.

In this number there is a notice to join the ACL, which I have always wanted to join, and to receive *The ACL Movie Book* and other advantages for $5.00.

Would it be possible, with my subscription just sent in and not started yet, to send you the $2.00 difference, which I am doing, and to be included as a member and to receive the ACL book and other advantages? It will please me very much if you can do this.

CHARLES J. PHANEUF, ACL
Newtonville, Mass.

It certainly is possible. Any subscriber to MOVIE MAKERS may, at any time, change to membership in the ACL by sending in an additional payment. Simplest way, if your subscription is partly used up, is to send the full membership fee. The unexpired portion of your subscription will then be credited to your membership standing to extend it the correct number of months. . . . Remember, though, ACL rates go to $6.00 on May 1.

TRY TO HELP OUT

DEAR MOVIE MAKERS: In your February, 1949, issue you published a letter from a reader in Holland who asked for back copies.

Since I always keep my issues for several years, I was only too pleased to send him the copies I had on hand. Last week I received a letter from Mr. van Rijsinge telling me that he had received the issues and was delighted with them.

I just thought you would like to know that your readers do try to help out others in any way that they can.

BERT SECKENDORF
Brooklyn, N. Y.

MOVIE MAKERS is sincerely and constantly proud of the unfailing response of its readers to the needs of other amateur filmers.

KODAK HAWAII HULA

GENTLEMEN: In connection with your excellent article, *Hawaii Ahoy*, in March MOVIE MAKERS, I think your readers will be interested to learn that Kodak Hawaii's free hula show at Kapiolani Park was resumed early last month.

Running for a full hour, our show is

HULA DANCE at Kapiolani Park weekly on Thursdays has been revived by Kodak, Ltd.

put on once a week at 10:00 o'clock Thursday mornings. Exhibitions of coconut hat and lauhala mat weaving are also given.

Fritz B. Herman
Manager

Kodak Hawaii. Ltd.
Honolulu, T. H.

ON STANDARD GAUGE

Dear Movie Makers: I read with some surprise in the *Closeups* column of March Movie Makers where you have me working on 8mm. film.

Having graduated from 8mm. years ago, I would be pleased to have other train filmers like myself be informed that I work strictly on 16mm., operating with a Bolex H-16. Thanks kindly.

Melvin W. Swansick, ACL
Denver, Colo.

Movie Makers took the wrong track on this one. Not being a railroad fan ourself, we interpreted Mr. Swansick's expression, "my first all-color narrow gauge movie." to refer to film size instead of subject matter. Sixteen it is!

ABOVE F/11: YES . . .

Gentlemen: After reading *Should Kodachrome Be Exposed Above f/11?* (February M.M.), I can't resist the impulse of writing you. Although I am just a small fry amateur movie maker, I have to share Mr. Krouse's opinion, at least partly, as against Mr. Tuttle's irrevocable "No."

Recently I took some shots of winter sports: a skating rink on our river. with plenty of white snow about and a beautiful sun shining overhead. The time: between noon and 1:00 p.m. The camera: a Bolex L-8 with a ½ inch *f*/2.8 lens. The meter reading: *f*/16 plus on outdoor Kodachrome.

Exposed at *f*/16, the scenes turned out beautifully, even to the multi-colored skaters cutting capers on the ice. I am convinced that if I had opened up to *f*/11 I would have missed those shots entirely.

Dr. Yves Lafleur, ACL
St. Hyacinthe, P. Q.

. . . AND NO

Dear Sirs: The article by William H. Krouse, ACL, about *f*/11 on Kodachrome is all wet!

I have shot the White Sands. as well as Acapulco. And while I'll admit that it is possible for a man to shoot Kodachrome at less than *f*/11 and get a correctly exposed film, he will have shown decidedly poor judgment in composing his scene so that the lighting requires such an aperture.

True, if a person stands so that the

Proven Superiority
KERN-PAILLARD CINÉ LENSES

Kern-Paillard Ciné Lenses have been proven in service by tens of thousands of owners of Bolex cameras. These fortunate owners have experienced a remarkable degree of achievement in capturing on film the full meaning of the scenes being recorded. The reason for this is that Kern-Paillard Lenses represent the height of precision craftsmanship of its kind known to the world today.

You, too, can finally enjoy the brilliant performance of Kern-Paillard Lenses. The *Switar 1" f:1.4, the Yvar 3" f:2.5 and the Yvar 15mm f:2.8* are available for many 8mm and 16mm cameras. The product of Swiss artisans, steeped in the tradition of fine workmanship and uncompromising in their attitude toward this tradition. Kern-Paillard Lenses are matched in design, matched in production, matched in perfection—you can swing from one to the other while using the same diaphragm.

The SWITAR 1" f:1.4

Universally recognized as the best 25mm (1") lens. Coated for high transmission, low internal reflection and added snap, the Switar opens up new fields in film making. It features the new Kern depth-of-field scale, a unique calibration that shows depth of sharp focus at a glance.

Kern paillard
THE WORLD'S FINEST

Ask your dealer for Kern-Paillard Lenses, or write for literature.

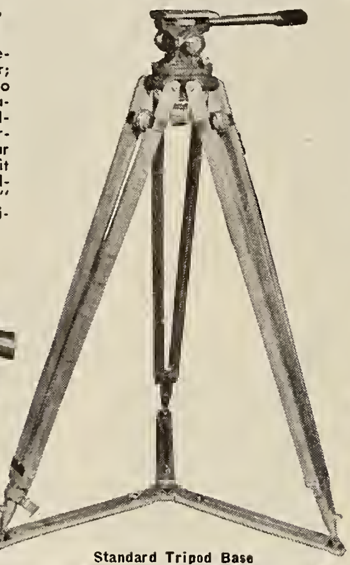
AMERICAN BOLEX COMPANY, INC. • 521 FIFTH AVE., NEW YORK 17

"PROFESSIONAL JUNIOR" CAMERA EQUIPMENT

Interchangeable-Removable Head Tripods

FRICTION TYPE

Handles 16mm. EK Cine Special with or without motor; 35mm. DeVry; B&H Eyemo with motor and 400' magazine; and all 16mm. hand-held cameras. Head is interchangeable with the Gear Drive head. Both types fit "Professional Junior" standard tripod base. "Hi-Hat" and "Baby" all-metal tripod base.



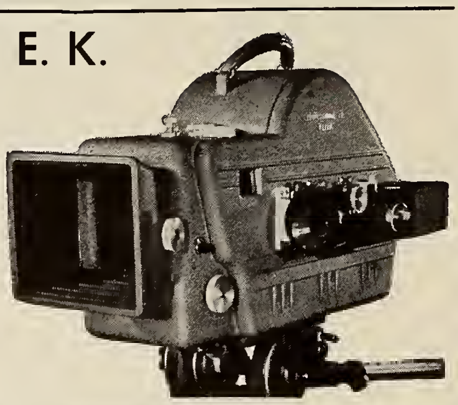
Standard Tripod Base and Collapsible, Adjustable Metal Triangle

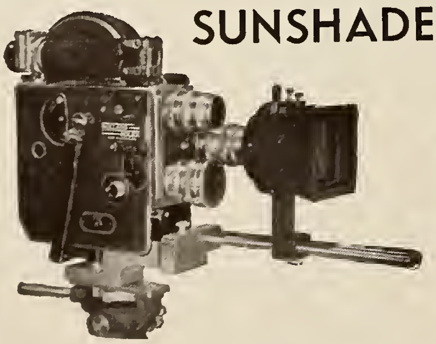
GEAR DRIVE

The head, made of Dow Metal magnesium, weighs but 5½ lbs. and is interchangeable with the Friction type head. It handles all types of cameras. Snap-on metal cranks control pan and tilt action from both sides. Worm-driven gears are Gov't spec. bronze.

BLIMP for 16mm. E. K. CINE SPECIAL

This Blimp, constructed of Dow Metal magnesium, is thoroughly insulated to afford absolute silent operation. Exclusive features: follow-focus mechanism permits change of lens focus while camera is operating in blimp. Blimp takes synchronous motor drive which couples to camera. A dovetail bracket is provided to mount an erect image viewfinder.





SUNSHADE & FILTER HOLDER COMBINATION

For Bolex and Cine Special 16mm. cameras. Holds two 2" sq. glass filters and a round 2½" Pola Screen with handle which can be rotated for polarization. Covers all lenses from 15mm. to 6" telephoto and eliminates need of filters. Precision made of the finest materials. Compact, simple to assemble and dismount. May be permanently affixed to camera or quickly detached.

—ALSO AVAILABLE—

BABY TRIPODS
CHANGING BAGS
3 WHEEL PORTABLE DOLLYS
"HI-HATS"

Send for our catalog. It describes all our products completely

FRANK C. ZUCKER
CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

light from the White Sands reflects directly back on his camera, he will get a meter reading of 800 or more Weston. But if he shoots from that spot what will he have? Nothing! On highly lighted subjects there should be pronounced shadows. And if you have the shadows, the meter won't read 800 or 1000.

RALPH E. GRAY, FACL
San Antonio, Texas

DEAR SIRS: My chief reason for taking my pen in hand is an article in MOVIE MAKERS on whether Kodachrome should be exposed at smaller than *f*/11 or not.

It seems to me that in almost all cases the exposure meter has no argument with the Eastman Kodak Company. A meter correctly used will nearly always bear out the Kodak statement that a stop smaller than *f*/11 will result in underexposure.

Exceptions to this are so rare that they seldom come within the experience of the average movie maker—and it is to this person that Kodak directs their advice. I do not believe that Eastman expects experienced cameramen to depend on their simple, general rules to get along.

WILLIAM W. VINCENT, JR., FACL
Kenosha, Wisc.

We doubt it too, as evidenced by Mr. Tuttle's closing sentence in his half of the discussion: "The successful photographer is one who has learned to make pictures he likes with his own equipment, regardless of how far he has to depart from the recommendations of the manufacturer."

Questions AND Answers

Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: *Questions & Answers, c/o* MOVIE MAKERS.

A AND B CAMERAS

DEAR MOVIE MAKERS: I was listening recently to a filming discussion in which some distinction called "A and B cameras" came up. It seemed to have something to do with shutter speed and exposures, but I'm not sure that I understand just what. Can you explain?

JAMES B. JOHNS
Portland, Ore.

A so-called A camera is one with a shutter speed of 1/30 of a second, while a B camera shutter is timed at 1/40 of a second. The latter speed is now comparatively rare, having been used widely only on very early Bell & Howell models 141, Golf, 71 and 75.

Closeups—What filmers are doing

PART Three of the fourth annual Tops In Photography show, held last month at New York's Hotel Statler, was a screening of motion pictures by members of the Metropolitan Motion Picture Club, ACL.

Seen on the program were *Autumn*, by Martin E. Drayson; *Little Intruder*, by Joseph J. Harley, FACL, and *The Mountains*, by Frank E. Gunnell, FACL, president of the club. Mr. Gunnell was in general charge of the film program, assisted by John R. Hefele, ACL, Raymond Moss, ACL, and Mr. Harley. The Tops show is a feature of the Metropolitan Camera Club Council, an association of 100 still camera clubs in the New York metropolitan area.

IF you go to Germany this summer and find them using American business methods, it will be the responsibility largely of Anthony L. Cope, ACL, an instructor in same at John Hay High School, in Cleveland, Ohio.

Mr. Cope was the producer of *Business Champions*, an 1100 foot 16mm. sound on Kodachrome picture which won Honorable Mention in our 1948 selection of the Ten Best. The film, he now reports, is being used by American civilian education officers in the U. S. Zone of occupied Germany.

THERE probably could not be two more different films on the same general subject than a pair we reviewed recently (and separately, of course) here at headquarters. Their subjects were homes for needy or orphaned children. Their locales were war-torn Chungking, China, and the svelte suburbia of Radburn, N. J.

Mrs. J. R. Saunders, ACL, was the producer of the Chinese picture, as a part of her work as a missionary for the Methodist Board of Foreign Missions. Entitled *Destination Chungking*, it portrays in 400 feet of 16mm. silent Kodachrome the welfare activities of Chiang Memorial Children's Village. It will be used in fund raising efforts, a function at which it has met with success in the Far East.

Dear Mom is the title of the contrasting picture, running 800 feet of 16mm. sound Kodachrome. Produced by Robert F. Gowen, ACL, of Ossining, N. Y., it records the rehabilitation of boys from broken homes at Bonnie Brae School, amid the rolling meadows of south Jersey. These boys are, perhaps, as spiritually unhappy as the Chinese kids. But they certainly are not as undernourished nor as underprivileged. From their half-timbered English cottages to their tiled outdoor swimming pool, they never (as the GI's used to say) had it so good.

BREAKING in last season with a lecture and screening of his *Yucatan Adventure* on the Wednesday evening programs of the Milwaukee Public Museum, LeRoy Segall, ACL, has had a return booking this winter with his most recent travel study, *Guatemala*. Mr. Segall, who is also active in the Milwaukee County Association for Disabled, is staging a series of screenings for the association in support of its annual sale of Easter seals.

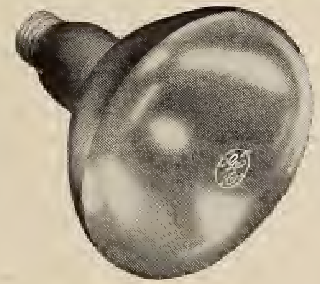
BRINGING you Earl Clark, author of *Exposure is an Estimate* in this issue, is in a way a tenth anniversary. For it was in 1939 that he soared out of the Canadian blue with *Then Came The King*, as stimulating a Ten Best award winner as you'd want to see.

Mr. Clark was a dairy salesman in those days, and he had edited his film entirely by guess and by goodness, not then having the benefit of either a viewer or projector. Today he is a director and producer of Associated Screen News, of Canada, a job in which he has produced over thirty films in the last seven years. He now has a projector, all right, and an editing viewer and a wife and three kids. The eldest, Warren, is planning on being a cameraman. . . . Over my dead body, says Clark.

EARL CLARK, author of *Exposure is an Estimate*, on location in Canada for A.S.N.

EVEN light for 'em all?

Try G-E reflector PHOTOSPOTS



RSP-2 $1.20 EACH plus tax

Because G-E Reflector Photospots pack a punch that gives you the same light and coverage as the RFL-2 . . . *at 3 times the distance.* That means more even light when your picture "field of action" is as deep as in this shot. Used closer, their narrow beam is grand for "spot" effects. Get a pair and try 'em in Triangle Lighting for better movies.

G-E LAMPS
PHOTOFLASH
GENERAL ELECTRIC
SM
No. 5
No. 6 Focal-plane
No. 11

Remember . . . for any photographic purpose

G·E LAMPS
GENERAL ELECTRIC

Have you tried *Candid Action Movies?*

IT'S EASY AND EXCITING WITH THE REVERE "60"

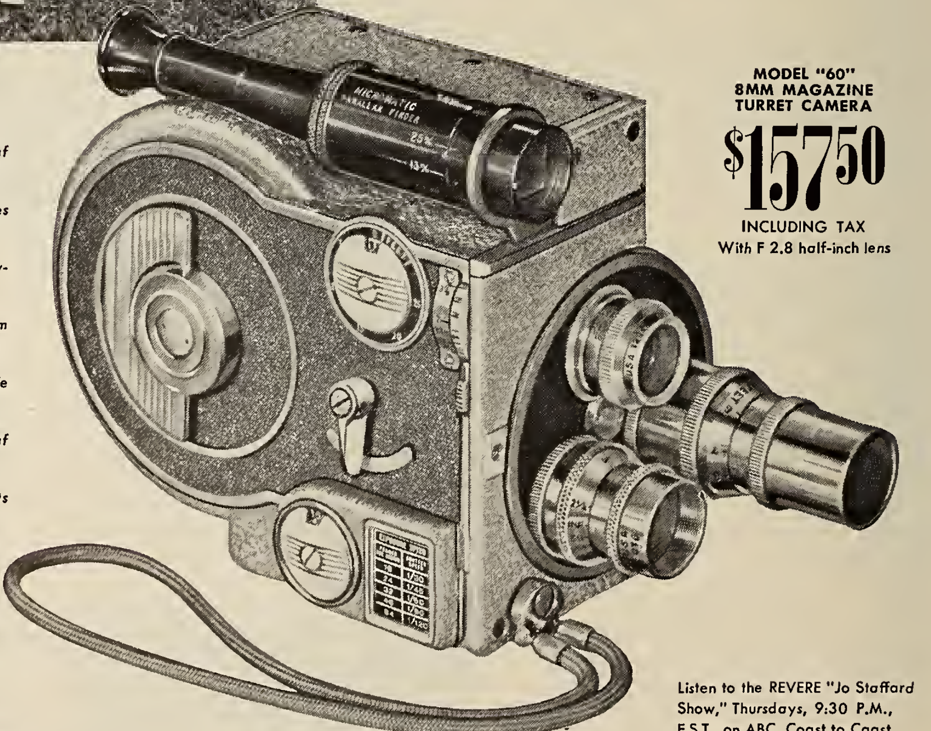
LOOKING for new movie making thrills? Get acquainted with the versatile Revere "60"—the 8mm camera that places *three* lenses instantly at your service. You'll call on your telephoto lens for wonderful candid action movies of subjects who are unaware you are shooting them. From a distance and unnoticed, you'll get natural and unposed closeups of children at play . . . of unsuspecting adults who normally would be tense and stiff before the camera . . . of timid wildlife that would scurry if you came too close.

Consider also, such advantages as simple, quick magazine loading . . . eleven feet of action per winding . . . choice of five camera speeds . . . single frame exposure for animation of titles, trick shots. You'll then know why the Revere "60" is everything you want in an 8mm camera. See it at your dealers today!

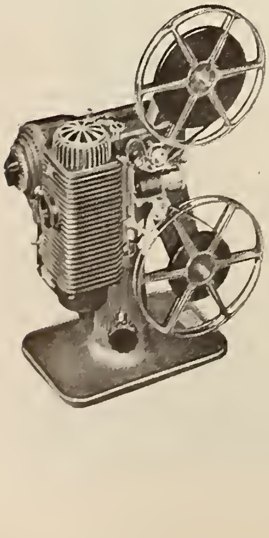
REVERE CAMERA COMPANY, CHICAGO 16

MODEL "60"
8MM MAGAZINE
TURRET CAMERA
$157.50
INCLUDING TAX
With F 2.8 half-inch lens

- ★ ***Rotating turret head*** *instantly positions any one of three lenses.*
- ★ ***Micromatic view-finder*** *gives correct field for lenses from 13mm to 50mm by simple turn of barrel.*
- ★ ***Parallax adjustment dial*** *for critical focus of view-finder from 3½ feet to infinity.*
- ★ ***Built-in exposure guide*** *shows accurate diaphragm settings when light meter is not used.*
- ★ ***Continuous run*** *keeps camera in operation while you get into your own movies.*
- ★ ***Footage indicator*** *tells at a glance the amount of film already shot.*
- ★ ***Ratchet winding key*** *winds like a watch, cuts winding time in half when split seconds count.*



Listen to the REVERE "Jo Stafford Show," Thursdays, 9:30 P.M., E.S.T., on ABC, Coast to Coast



REVERE "85"
8mm Projector

Fitting mate for Revere Eight camera. Easy to thread and operate. Automatic rewind (no belts) . . . 500-watt illumination . . . 300-foot reel . . . fast 1-inch F 1.6 coated lens.
$120.00

Revere
CINÉ EQUIPMENT

IN PURSUIT OF HAPPINESS REVERE ADDS TO YOUR PLEASURE

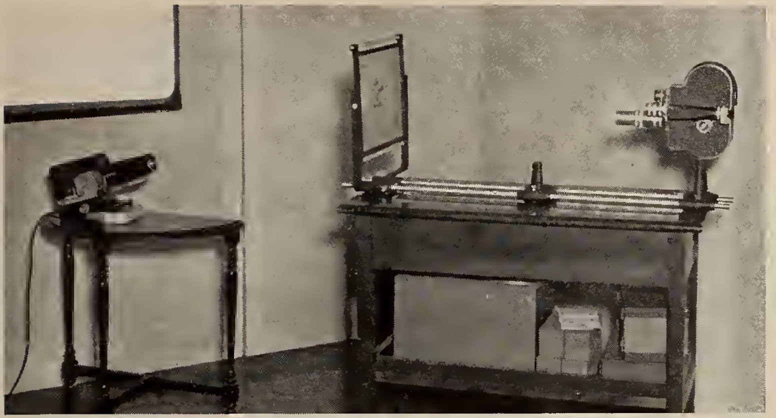


PHOTO 1: Rear projection on glass, with title hand lettered on superimposed cell, was author's first method. Projector was purposely lowered.

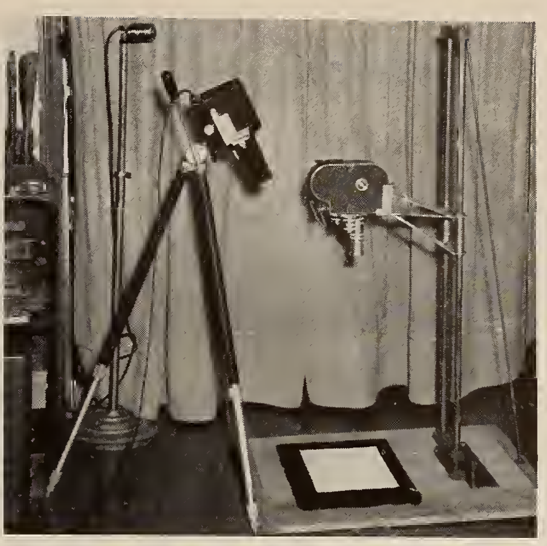


PHOTO 2: Here slide is projected on matte paper, with title doubled in later. Same setup can be used without wind-back by lettering directly on the sheet.

Slide title techniques

WILLIAM MESSNER, ACL

LIKE so many other movie makers, I came to our fascinating hobby of filming from a background of still picture work. And, more specifically, 35mm. Kodachrome slides. I still make them today.

Thus, once I turned to amateur movies as my major hobby, it seemed only natural to try and combine color slides with my films as title backgrounds. There didn't seem to be too much written on the subject. So, after a short period of examining the problems involved, I decided to experiment for myself. There are, I discovered, numerous methods for using color transparencies as title backgrounds. In general, I found all of them easy.

REAR PROJECTION ON GLASS

The first method which suggests itself is by projecting the slide from the rear on a sheet of ground glass. The main title of one of my films, *The Blizzard of 1947-48,* was made in this way. Using a PM titler (see photo 1), I set the camera 24 inches from the title holder. A Kodak 150 watt slide projector was then set on a table in the rear of the title holder just far enough back to fill the 9 by 12 inch title frame. Inserted in the frame was a sheet of acid-etched ground glass—on which subject more later. The projector table was purposely kept lower than the title table so that the slide was projected at an angle to minimize the hot spot.

A hand lettered title, printed on celluloid with a black ink used by music copyists and applied with a lettering pen, was then inserted in front of the ground glass on the camera side. Using Type A Kodachrome, the exposure was *f*/1.9 at 8 frames per second, with the title faded in and out by opening and closing the diaphragm.

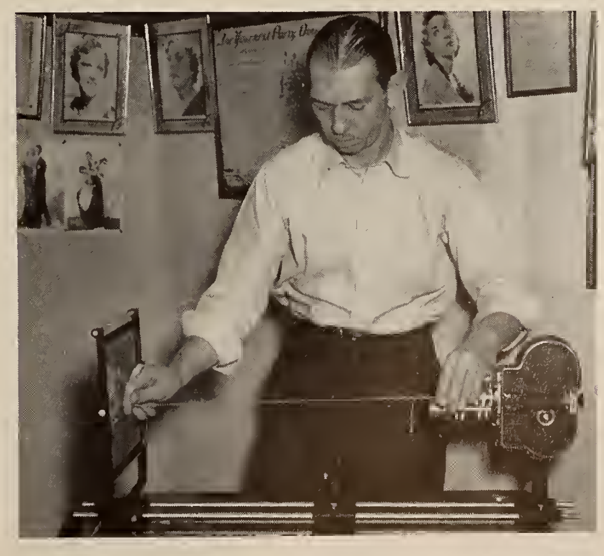
Exact advice on three simple methods for using your color slides as title backgrounds

DOUBLE EXPOSURE ON PAPER

The subtitles in this film were made in an entirely different manner. The camera was set on a vertical homemade titler and moved down to 24 inches from the base. A slide projector with a 300 watt lamp was then fastened to a camera tripod and set as close to a vertical position as possible and still clear the top of the camera (see photo 2). A plain $8\frac{1}{2}$ by 11 inch sheet of white bond paper was now laid on the titler base, and the slide projector was so adjusted that its projected picture barely filled the paper. This picture was then filmed as a background at *f*/1.9 and 8 frames per second.

The film was then wound back and the white lettering filmed against black velvet. For this operation, however, the camera was positioned 3 feet from the title base, in order to make $\frac{1}{2}$ inch letters appear smaller and in proportion to the main title.

In this double exposure method of filming the subtitles, the slide background was faded in and out with a Bool fader; the lettering by itself was faded in and out with a Fadette to speed its [Continued on page 150]



CAREFUL CENTERING and examination of slide image for dark areas are important. Slide exposure is averaged.

Little subjects—big reward

FRANK E. GUNNELL, FACL

OF the many, many films, sequences and scenes that we have created during eighteen years of moving making, none has resulted in greater personal satisfaction, nor more regularly brought eager audience reaction than those portions of our pictures dealing with bird and small animal life.

The inclusion of wild life material in our predominantly travel footage was purely accidental. We began with a scene or two here and there, caught as we stumbled across a bird or animal subject. Today we deliberately seek out wild life material (and domestic birds and animals too), for these sequences are often the life of our travel studies.

We have found that the successful filming of wild life subjects results from a combination of things: some knowledge of the habits of the bird or animal being filmed; lots of patience; at least a couple of telephoto lenses; and finally, plenty of ingenuity in planning the sequences and prompting the desired reactions from one's little actors.

KNOWLEDGE IS A HELP

Of course, the first essential in picturing wild birds and animals is to locate your subject. This is not so difficult as one might think. The photographer need not be an expert naturalist, although *some* knowledge of the wild life in any particular region will certainly help. We carry regularly a pair of 8 x 30 binoculars on camera field trips and find them very helpful in tracking down and studying small bird and animal subjects *before* we move in to film them. Some cameramen may find the 6 x 30 binocular easier to use, as the 8 x 30's must be held with very steady hands for good vision.

GUIDE BOOKS AND GUIDES

A good bird guide book, such as Peterson's *Field Guide to the Birds* (with a Western bird edition also available), or the pocket *Audubon Bird Guide*, will assist greatly in identifying and following up the subjects you observe. In national parks and forests the rangers and naturalists are often most helpful in telling one what animals and birds to look for and where to find them. Local museums and bird or natural history groups are another source of information. And we have often found that a surprising amount of wild life film material can be found simply by conversation with local inhabitants in the region where one is working.

PATIENCE GETS THE PICTURE

Assuming that you have located your subject, the next step is to study its actions for a while. This has two purposes: first, it helps you decide how and what to photograph and, second, it gets the bird or animal somewhat accustomed to your presence. We have found that deliberate movements in the presence of wild life often have such a reassuring effect on birds and animals that a hiding place or blind is seldom necessary. And, contrary to what one might expect, the hours of patient waiting sometimes necessary to get desired scenes are not at all tiresome. One soon finds all sorts of interesting activities going on about him, as he waits for his particular camera subject to come within range.

WATCH FOR PARALLAX

Almost any motion picture camera can be used in wild life filming, provided some method is available to correct for the parallax between viewfinder and lens. The longer the focal length of the lens, the more difficult is the matter of parallax correction. Completely accurate correction can be obtained only by the use of a reflex viewfinder, an alignment gauge or the magazine type focusing finder. With them, by noting the limits of the area covered by a given lens for any particular shot, it is then not necessary to use the viewfinder again unless one wants to. For, once the bird or animal is within the noted area, we can go ahead and shoot. The patience to outwait the camera subject is the main problem!

USE OF TELEPHOTOS

Telephoto lenses are a must for bird and small animal closeups. We think of our telephoto lenses as having three functions: first, that of cutting the distance between our camera and the subjects being pictured; second, that of enabling us to enlarge the essential image that we want on the film; and third, that of providing an element of safety for the cameraman. With the long focus lens he can often avoid climbing into dangerous locations or having to approach too closely to dangerous subjects, such as poisonous snakes.

CHOICE OF TELEPHOTOS

We have found that telephoto lenses giving a 2x to 4x magnification are generally more useful than lenses of even longer focal length. This is partly because the lenses of greater power do not focus down to short distances as readily as do the shorter telephotos; also we realize that the longer the telephoto lens the more critical must be the focusing from camera to subject. Our favorite lens for wild life movie making is a 2½ inch *f*/2.7, which we use on our 16mm. cameras. Next in popularity with us is a 4 inch *f*/2.7 objective.

FOCUS IS IMPORTANT

With either a reflex viewfinder, a critical focusing device or a magazine focusing finder, the problem of sharp focus on the subject is taken care of quite simply. Without such equipment, an optical rangefinder or a tape measure will be necessary. Since most really good wild life closeups are taken at short range, even a slight error in judging the distance from camera to subject may result in an out of focus scene.

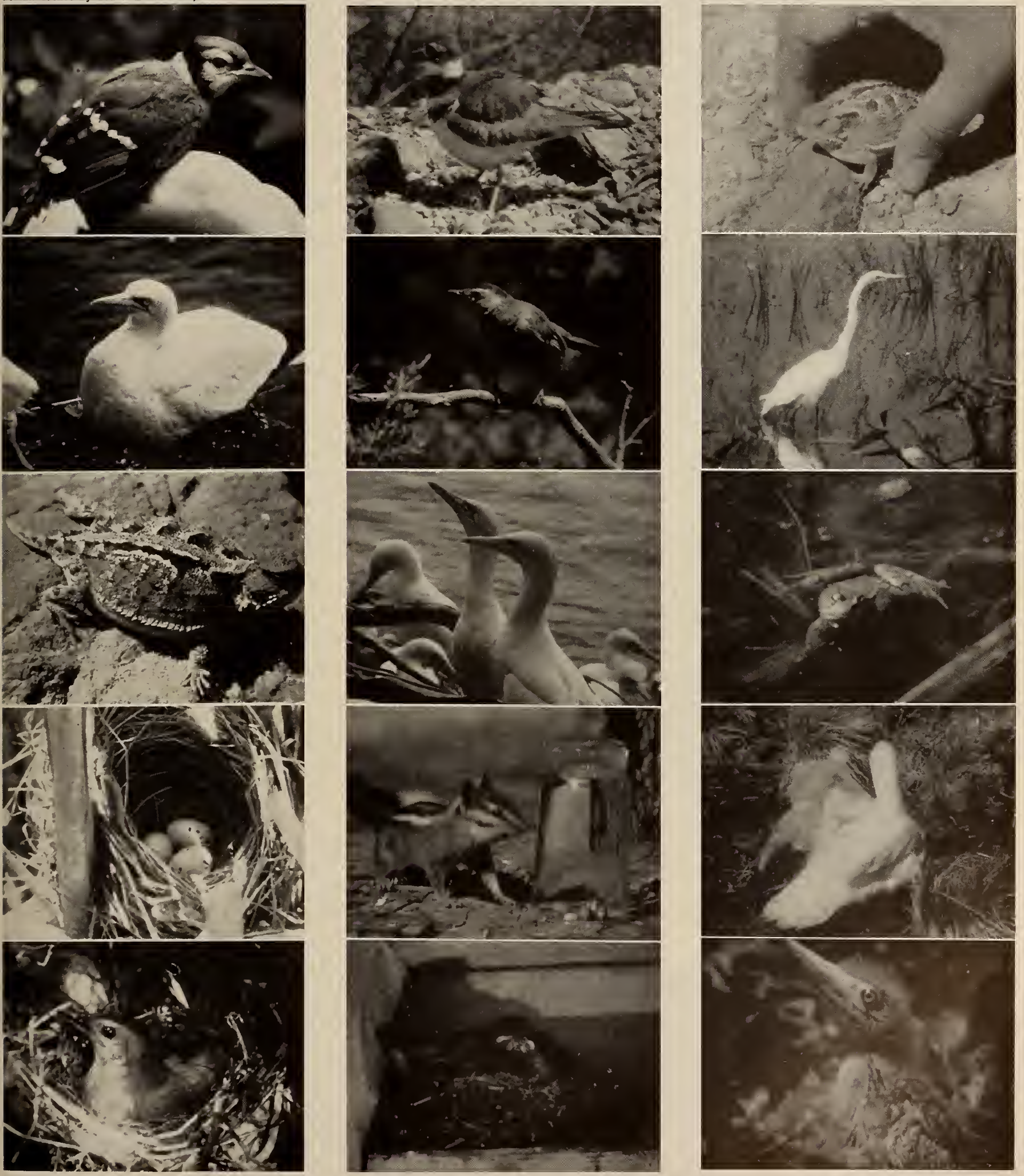
EXPOSURE METHODS

Some wild life subjects may present special problems in proper film exposure. Birds' nests are usually in shady locations well within the foliage of trees or bushes, or, in the case of ground nests, may be deep in a clump of grass or under a low shrub. Sometimes it is possible to get sufficient light on the filming area simply by observing the time of day when the

[Continued on page 152]

Birds and small animals, says this able amateur, return rich dividends from your filming investment. Patience is the payoff

16mm. scenes by Frank E. Gunnell, FACL



WIDELY POPULAR with all audiences, wild life scenes will enliven any travel or vacation picture. Essential to success are some knowledge of nature, plenty of patience and a 2x to 4x telephoto. Author's favorites are 2½ and 4 inch for 16mm.

WHERE ALL ARE ACTIVE

Filmers like to film, figured this pioneer president, and proceeded to save his club with a field day program

CLARENCE N. ALDRICH, ACL
Founder President, Long Beach Cinema Club

Photographs by Long Beach Cinema Club

CLARENCE ALDRICH, ACL, left, briefs part of cast far *Pawder Puff Pirates.* Mildred Caldwell, FACL, directar af cameras, is left af center, with Kyle Halmes, assistant director, at right.

SOUND VERSION, recarded on RCA single system camera, adds ta productian problems an *The Pirates.* Other setting was an ship.

HUNDRED MILE trip into the mauntains far *He's A Furriner* set braught out thirty five members and seven cameras far outing.

THE time was February, 1938. The place was Long Beach, California. And the problem—which faced me as newly elected president of the fledgling Long Beach Cinema Club—was that of heading a movie group already beginning to disintegrate from inactivity.

Our membership stood at thirty. We were about evenly divided between 8mm. and 16mm. filmers and, if able to work together as a unit, we should grow into a healthy, well established club. But, even as I took office, there was talk among the 8mm. boys of dropping out to form their own group. Something had to be done. . . .

I was prompted to these reminiscences recently by an article, *Aids for the Ailing Movie Club,* which appeared in the January issue of this magazine. The central theme of this discussion was that "an organization is not one man holding the world on his shoulders, like Atlas. It is rather a working group where each individual plays a part." No truer words were ever written on club affairs.

We figured it out this way. Every movie maker likes primarily to make movies. Why not work up a simple outdoor filming plan, announce a club field day and invite each member to shoot the story with his own camera? To do this would require a production staff of several committees—scenario, properties, makeup, production, directorial, etc. These committees would at once involve many of the members in activity. Then, as a final political move, we would appoint as heads of these units the ring leaders of the 8mm. faction.

The field day idea caught on at once. Ten individual cameramen (besides all of the eager-beaver committeemen!) turned out for our first production. Called *Danny's Mistake,* it was a short-short running only one roll of film, either 8 or 16. We completed it easily and with a lot of incidental fun in less than one day.

Since that first tentative effort in 1938, we have run through nineteen club productions in all, averaging two a year. Our most ambitious was *Happy Landing,* produced in 1940 and runing 800 feet of 16mm. film. Our most successful (or at least important) picture was *Fire From The Skies,* running 400 feet of 16mm. sound Kodachrome. Completed in 1942, it was designed and used as a civilian defense training film against fire bombing and it was chosen by MOVIE MAKERS as one of the Ten Best amateur films of that year.

The concrete results of this program? Our membership in 1938, as stated, was around thirty and becoming divided. Our membership today has been purposely limited to seventy five active (camera-owning) members. Meeting with them are forty seven associate members (generally wives of the camera owners), eight dealer members and seven honorary members—for a total of 137!

Running one of these production junkets today verges on big business. The club has a standing scenario committee, and each member is urged to submit to them his or her ideas for a coming story. If it has cinematic merit, the committee will rough it out in script form and the first draft is then discussed and revised in club meeting. Preparation of the final draft of the script and an accompanying shooting schedule is then dropped in mv lap. This, I suspect, happens

[Continued on page 149]

SYNCHRONIZING SOUND ON WIRE

One amateur's simple system for keeping recorder and projector in split-second step. The flicker does it

WARREN A. LEVETT, ACL

EVER since its introduction, in approximately 1936, the double turntable, disc system of sound accompaniment has been tops in amateur movie scoring. It has served ambitious amateur filmers well—for there existed no other system half so good to compete with it.

But today this competition does exist. It is found in the magnetic wire (or tape) recorder, now offered widely in almost a dozen different makes. More and more amateurs are turning to the magnetic system for an effective, almost theatrical, accompaniment to their films. And, as they do, they soon find that their chief operational problem is that of maintaining accurate synchrony between the recorder and projector.

Varying systems of electrical coupling already have been offered. The system about to be described requires no electro or mechanical coupling of any kind. It depends on a simple stroboscopic control, and it will hold your film and sound in synchrony within a fraction of *one* second. Before considering it in detail, however, let us see in general how the magnetic recorder may serve your films.

FUNCTIONS OF THE RECORDER

Firstly and mainly, it will provide musical accompaniment that may be synchronized to your pictures with a minimum of effort. Secondly, you can add narration on the wire with the musical background. This, too, can be timed perfectly to individual scenes, with little more difficulty than in timing the music. Basically, the secret of synchronization lies in varying the speed of the projector so that it is constant *with respect to the recorder.*

PROJECTOR VARIES MORE

Most recorders are powered with governed induction motors, rather than with synchronous motors. Their speed is, therefore, nearly constant, although not exactly so. Fluctuations in line voltage will affect the projector speed to a far greater extent than that of the recorder—which speed, in fact, cannot be controlled at all.

Therefore, we realize immediately that if synchrony is to be maintained, it must be done by regulating the speed of the projector *to the speed of the recorder.* Further, by this method of control it is possible to use your prepared wire with your film on another recorder of the same make, at, say, your movie club or at the home of a friend. This is not possible by the usual 60 cycle stroboscopic method of projector control, in which the projection speed is held to a fixed number of frames per second. Instead of this fixed synchrony, the projector must be free to vary its speed in step with the slighter variations of the recorder. It is, therefore, on the recorder that the strobe disc is placed.

Photographs by Warren A. Levett, ACL

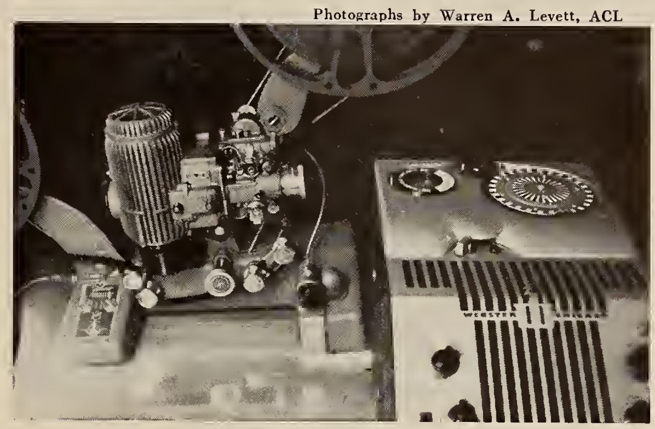


FIG. 1: Projector and recorder, positioned as above, make synchronization possible from projector flicker over disc.

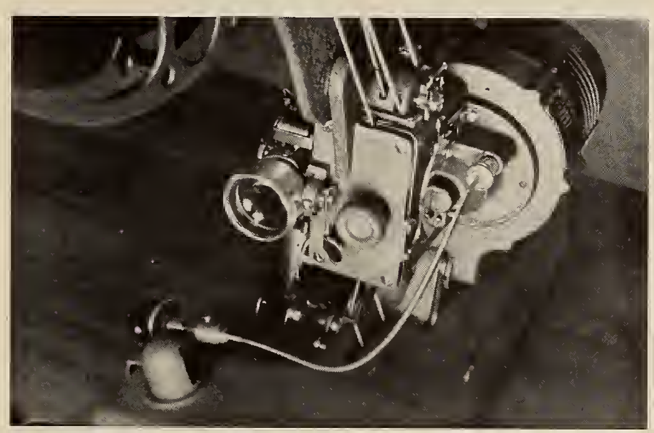


FIG. 2: Detail of setup with Filmo projector is author's design of right-side speed control. Flexible auto radio cable is inset in speed knob and leads to operating side.

So much for the type of synchronization. But how is it done? Obviously, the light flashes to illuminate the strobe disc on the recorder must be created by and emanate from the projector. The shutter of my projector (and of most other projectors) interrupts the light beam three times per frame—twice while the film is motionless in the gate, and once while the next frame is moving into the gate. I determined to use the flicker from the projection light beam to light the strobe disc, and I soon found it entirely practical. By positioning the projector and the recorder as shown in the illustration, the light beam from the projector passes directly over the strobe disc, giving off enough stray light to illuminate the disc.

DESIGNING THE DISC

The number of segments in the strobe disc was determined from the formula R x N equals F x 3, where R is the number of revolutions per second of the disc, N is the number of segments, and F is the number of frames per second passing through the projector. The takeup spool of the Webster wire recorder which I use makes about 114 revolutions per minute. Thus, when

N equals 26, F equals 16.4
N equals 27, F equals 17.1
N equals 28, F equals 17.7

I found that for flickerless projection, a frame speed of 17.7 per second was desirable; hence the disc I designed has 28 black segments. [Continued on page 157]

EXPOSURE IS AN ESTIMATE

EARL L. CLARK
Director, Associated Screen Studios

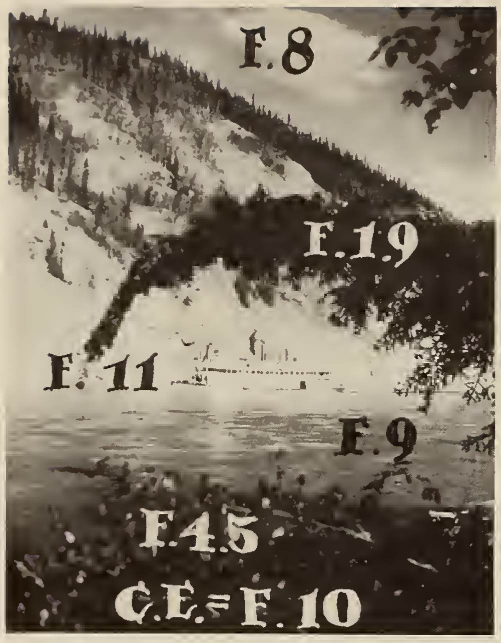


FIG. 1: Boat in background is chief subject, but dark foreground will drag down meter reading. Correct exposure (C.E.) would be f/10.

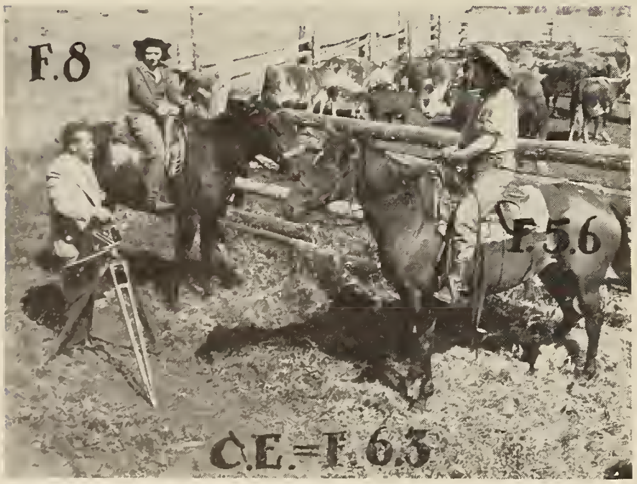


FIG. 2: Ideal density range for color film is shown above, with only one stop gap between bright and dark elements.

THE great bogey of all cameramen is consistent exposure. The still man can compensate for his errors in developing and printing. But the motion picture cameraman, especially when working in color, is denied the aid of print correction or latitude in his film stock. He must be right—or be off color!

Surprisingly, exposure error is not confined to beginning amateurs. Many professional and amateur cameramen of considerable experience are guilty of faulty estimates. What is the reason for this apparent inability to be consistent? The answer is threefold.

First, the excessive reliance of many present day filmers upon a meter as a cure-all for *all* exposure conditions. Sometimes it is *physically impossible to use a meter correctly* due to terrain and position. In Fig. 1, note how impossible it is to approach the principal subject matter, the boat, for a reading. Yet, from camera position, the dark foreground is obviously falsifying the correct scene exposure.

But, for the most part, the meter is not essentially wrong; it is the human element which fails. Since a meter possesses neither brain nor experience, the cameraman must supply both. He must remember that a meter does faithfully the job for which it was designed—the job of *averaging* all the light intensity appearing within its range. Further, and perhaps more important, the cameraman must realize that this averaging feature is *not* always desirable.

The second reason for exposure inconsistency is the failure of cameramen to compose scenes that will make good exposures possible. Color film, at best, has a satisfactory density range of about 4 to 1, or two stops between the brightest and darkest elements in a scene. Note

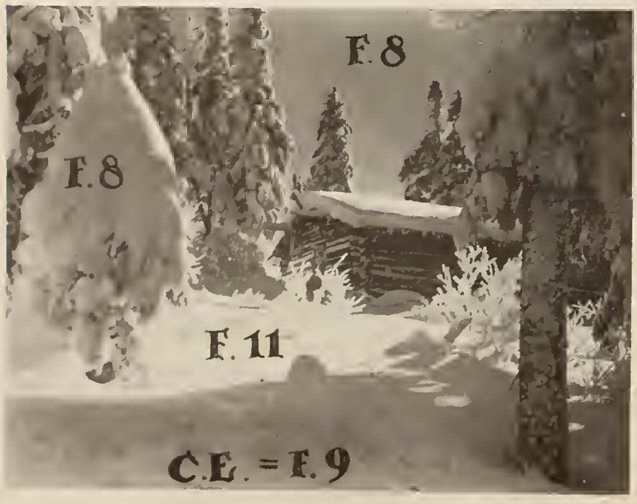


FIG. 3: Shadows from cross or back lighting tend to balance meter readings on brilliant subjects like snow or sand and are a necessary part of good lighting composition.

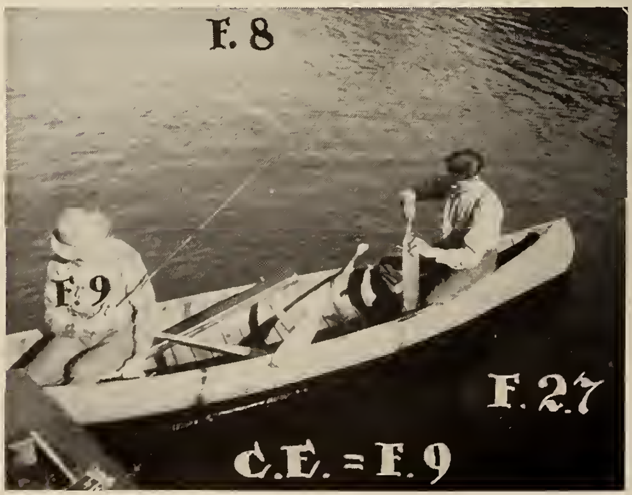


FIG. 4: Scenes over water, widely affected by graduating density of sky reflections, should be exposed for principal subject. Here visual scale of comparative values helps.

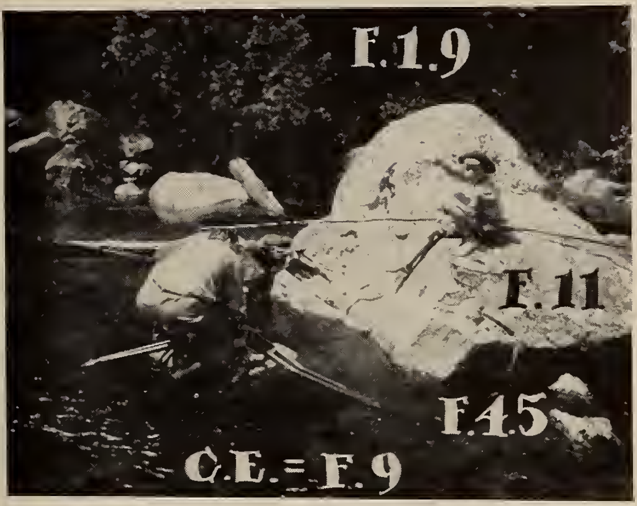


FIG. 5: Averaging highlight and shadow readings may give incorrect exposure for bright chief subject, as seen here.

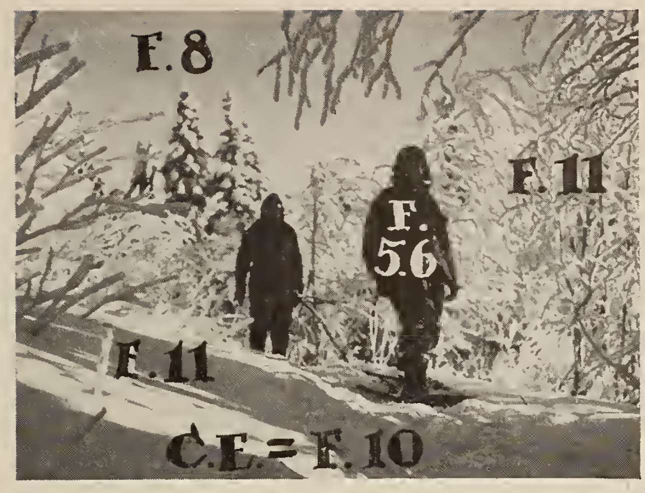


FIG. 6: Here dark center subject must give way in exposure to high readings of background. Average would be off.

the ideal density range in Fig. 2.

The third cause of exposure error is an improper evaluation of the components in a given scene. Many filmers still do not realize that composition and background arrangement play a vital part in exposure calculations.

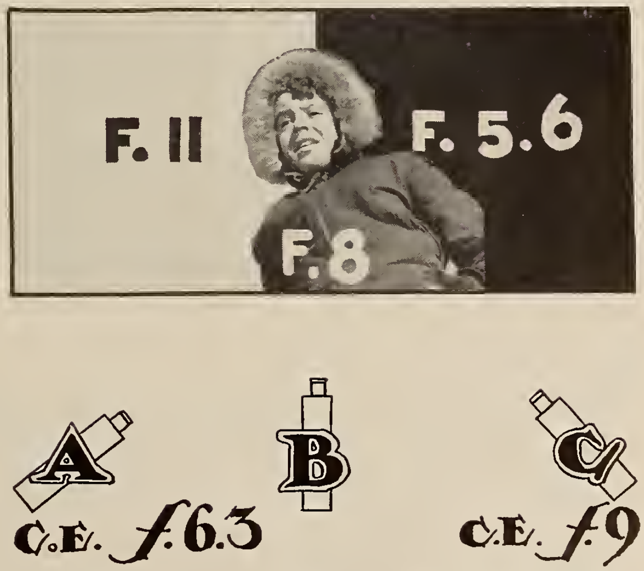
With these three factors in mind, we may say that, on occasion, a meter can exaggerate, minimize or even prove worthless under extreme conditions.

Let us examine some typical conditions. Front lighted snow will thrust a meter needle to the top of the scale. Yet, if the exposure is set at *f*/16, the resulting heavy, blue-black sky will give the scene a definite midnight effect. The answer, of course, is to back light brilliant snow and use the shadows thus obtained to reduce the bright foreground to the approximate sky density. Expose for the shadows. Note Fig. 3.

At sea, to swing a meter gradually downward from the horizon will cause variations from *f*/8 to *f*/2.7. The graduating density of the sky, as reflected in the water, is partially responsible. Wave action and highlights accomplish the rest. Note the variation of water density in Fig. 4. How can you accurately expose a yellow dinghy, or canoe, upon such a surface? A visual scale of comparative values—which we will discuss later—is the answer. Exposure would be set for the canoe, disregarding, to a large extent, the water.

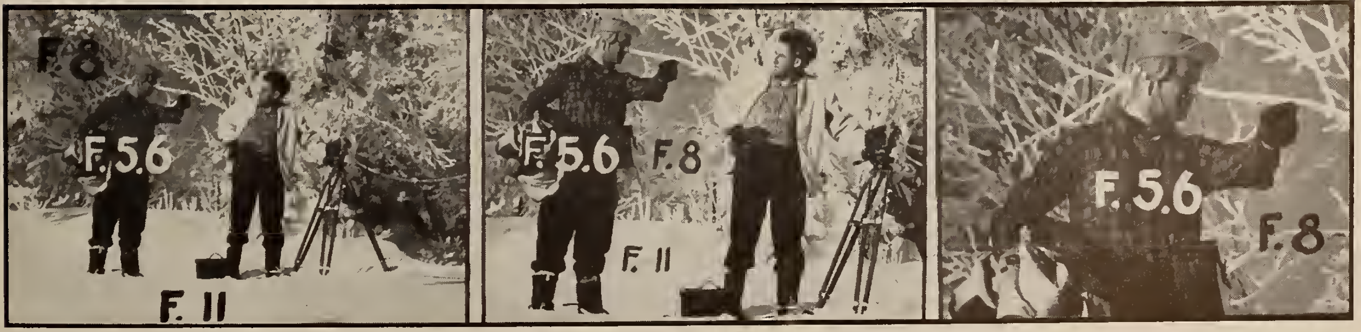
The generally accepted theory for sunsets is to open the diaphragm to its maximum. This faulty theory makes no provision for (a) the large variety of atmospheric conditions which affect sun brilliance and (b) the inability to "read" the sun. A filmer, using the visual comparative method, would simply [Continued on page 150]

Informed metering, balanced compositions and a knowledge of light values are all factors in the formula, says this color expert



DIAG. 1: How background affects exposure is seen above. F/8 from B camera will be pleasing only on figure; f/6.3 from A allows for dark ground, while f/9 from C reduces light sky.

Photographs by Associated Screen Studios



DIAG. 2: Similar changes in exposure result from changes in filmed area of single scene. Medium shot, left, exposes for snow at f/10; near shot, center, is a balanced exposure at f/8, with closeup, right, exposed mainly for figure at f/6.3.

BUDS AND BONNETS

THE FAMILY FILM

The rebirth of spring is as much the Easter story as Milady's bright new hat

DOROTHY M. PEPER

FROM Fifth Avenue to Wilshire Boulevard, from Main Street to MacDougal Alley, you will want a film record of your own Easter Parade. It goes without saying that you will use color stock, making the most of the bright new day in every film-step you take. For the very meaning of Easter is resurrection, or new life. So concentrate on newness, freshness and rebirth from the first scene to the last.

Perhaps your best beginning is with the rebirth of nature itself. There will be the first green blades of grass, the trees leafing out in new dress and the bright and tender crocus. There's a whole new generation of animal life—baby lambs gamboling in the pasture, new calves and baby pigs, amazingly awkward new-born colts, tumbling puppies and kittens and soft yellow baby chicks.

If possible, run out in the country for a few atmosphere shots. In the barnyard, in the orchard, in the pasture—everywhere you will find manifestation of new life. Film the baby animals feeding, or exploring, or just staring curiously at you and your black box that clicks. And—if you are lucky enough to find one—get a closeup shot of a nest of hungry young birds.

If you can't get out in the country, you can find a dozen or more signs of spring on most any city sidewalk. There will be boys playing marbles and girls at hopscotch. Baseball, the high jump and the hurdles may be in practice on the vacant lot. Girls playing jacks or skipping rope, boys flying kites or teen-agers strolling arm in arm, all are fine cine signs of spring.

There come now the first traditional activities of approaching Easter—dyeing the Easter eggs. Perhaps, to simplify lighting, you'll want to stage the sequence around an old table in the backyard. Here are assembled dyes, crayons, bits of yarn and ribbon and lace. Try to get the entire family to participate. As usual, stand back and get a group shot first. Then move in and begin your individual closeups. Concentrate on the egg decoration business, of course, but don't fail to get the intent expressions on each egg decorator's face. There'll be laughter, inspiration, admiration, disappointment, surprise—and dye in a lot of places besides on the eggs!

Some of the eggs will be so pretty you will hate to think of their being cracked and mussed up, as inevitably happens in the hide-and-hunt process. But here is where your movies will pay off. Make the eggs as colorful and elaborately patterned as you wish—even fix a few with faces and yarn wigs and beards. Then take a closeup of the whole lot of them, grouped together on the grass. In this way you can preserve their beauty intact, for as many years as you wish to admire them.

Next comes the action-packed sequence of the egg hunt. Our youngest, after watching the older children rolling eggs down a grassy slope, decided to pitch a few, à la Bob Feller. It was a strike-out scene. Then, at the wind-up of festivities, four year old Kathy provided us with one of our proudest shots—a closeup of her cracking two eggs to peel and eat. Every time the eggs came together, her nose wrinkled and her eyes blinked. It took several concentrated efforts on her part and, watching her on the screen, you could all but hear the egg shells crack!

It was Kenny, two and a half, who unwittingly provided a perfect climax to the Easter egg sequence. When his chubby fingers had painstakingly removed most of the shell from a brightly colored egg, he turned triumphantly at last toward the camera—and crammed the whole thing into his mouth!

And what Easter film would be complete without an Easter bunny sequence. Put a pure white rabbit with a bright ribbon bow on a patch of new green grass. Surround him with children in colorful play clothes and you will have a shot to please the most avid camera bug. No need to worry about action here—just leave things up to the rabbit and the kids.

Comes at last the climax of your continuity—the Easter Parade. Even if you live in a small town, there must be some sort of fashion festivity. Picture the people strolling down Main Street, after church. Film the town's dignitaries, if you like. But more particularly, catch your special friends. For in time to come, they will be the ones with whom you'll want to share and enjoy the pictures you take that day.

And, by all means, film your own home folks on parade. [Continued on page 153]

Philip Gendreau

ONE BOY AND A BUNNIE make an engaging entry in your Easter diary. But, says the author, there is more to the subject than just pets and parades.

FILMING AT U. N.

RICHARD V. ELMS, ACL

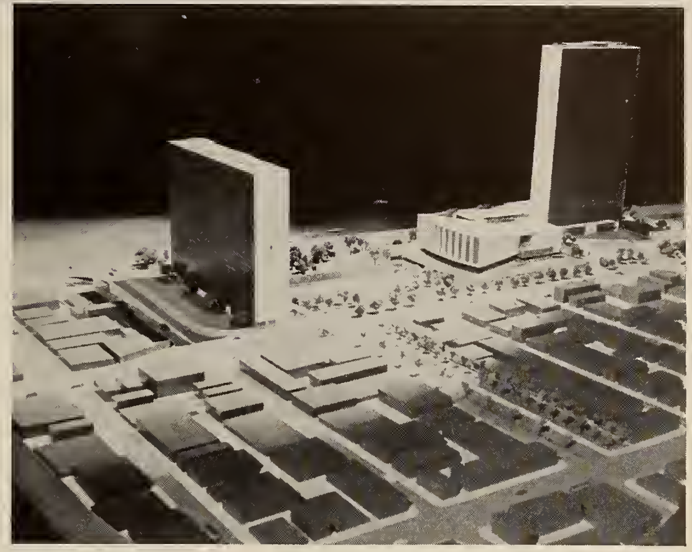
THE General Assembly of the United Nations will convene Tuesday, April 5, and will continue in session for five weeks thereafter. The meetings will be held in the General Assembly Hall at Flushing Meadows Park, site of the late New York World's Fair.

How To Get There: by car from Manhattan, cross Queensborough or Triborough Bridge to Grand Central Parkway, turn at U.N. sign onto Horace Harding Boulevard direct to grounds; by subway from Times Square or Grand Central Station, Corona-Flushing train on IRT to Willets Point station on grounds. *To Lake Success:* by car, Grand Central Parkway to U.N. sign at turnoff; by train, Long Island R.R. from Pennsylvania Station to Great Neck and connecting U.N. bus.

For permission to take pictures in the Council Chambers, amateur filmers should first see Frederic Abbott, Department of Public Information, at Lake Success. Exposures in the Chamber average *f*/2.3 on Super XX under general illumination, *f*/4 under flood lights. No special permission is needed outdoors.

For day by day data on United Nations meeting times, subjects, ticket information and the like, visitors should refer to the regular U.N. columns in *The New York Times* and the New York *Herald Tribune.*

Official United Nations photographs



PERMANENT U.N. headquarters, now under construction along New York's East River, may be filmed in model at Lake Success site.

FIFTY SEVEN flags of the member nations flank the U.N. General Assembly hall at Flushing Meadows, old fair site.

EXPOSURES at meetings, such as that of UNESCO above, run from f/2.3 on Super XX under room lights to f/4 under flood lights.

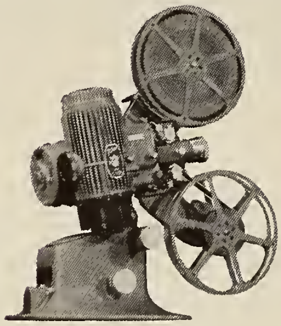
VIJAYA L. PANDIT, India, only woman to head General Assembly delegation, talks with one of her daughters during break in session.

MOVIES ARE made by U.N. film unit of all important activities. Scene here is for record of East River construction.

NOW YOU CAN BUY THE WORLD'S F

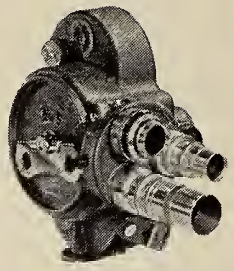
● For the real Hollywood touch in your personal movies, choose your camera and projector the way Hollywood cameramen do. Get *matched* Filmos! For when you have a Bell & Howell Camera and Projector that are made for each other, you *take* a professional picture . . . you *show* a professional picture. And you get more for your money in greater satisfaction, in greater protection for your priceless films, and in longer life for your equipment. See the selection of *matched* Filmos at your camera dealer's soon, or write to Bell & Howell Company, 7143 McCormick Road, Chicago 45.

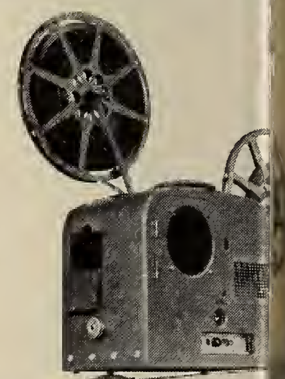
. . . *MATCHED FILMOS* for finest home movies



Filmo Diplomat Projector—Brilliant 1000-watt illumination through efficient B&H direct-beam optical system. Reverse, power rewind, positive all-gear drive. Film capacity, 400 feet. Fast, Filmocoted F1.6 lens. With case . . . **$273.30.**

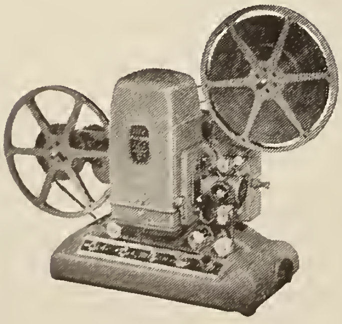
Filmo Auto Load Camera—Fast, Filmocoted F2.5 lens for clearest, fog-free pictures. Five speeds, including true slow motion. Singlepic release for animation work. Loads quickly with black-and-white or color film magazines. **$160** plus tax.





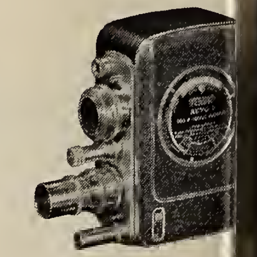
Filmo 70-DA Camera—Loads with 100-foot rolls of c or black-and-white film. Three-lens turret head . . operating speeds. Film movement mechanism mat that of all Filmo 16mm projectors . . . for rock-ste screen pictures. With 1″ F1.9 lens only, **$295** plus

New One-Case Filmosound, for Sound Movies at Hon—Lightweight, easily portable. 1000-watt lamp. Hig undistorted sound volume of any lightweight 16mm jector. Speaker may be used in projector case, or pl near screen. Projects silent 16mm movies, too. Only



Filmo Picture Master 8mm Projector—Powerful 750-watt lamp brings out hidden values in your films. Reverse, power rewind, gear-driven take-up. Pilot lamp, hinged film gate. Precision-built. With case, only **$262.**

Filmo Auto-8 Camera—Quick magazine loading of black-and-white or color film. Tip-touch ejector. Swifturn 2-lens turret . . . viewfinders turn with lenses. Five speeds. With F1.9 Filmocoted lens only, **$176.50** plus tax.



Filmo Sportster Camera—Same light weight as Companion. Easy, drop-in spool-loading. Film gate closes automatically. Single Frame release. No sprockets to thread. Five speeds including true slow motion. With 12½mm F2.5 Filmocoted lens, only **$87.95** plus tax.

Bell

Since 1907 the Largest
Equipme

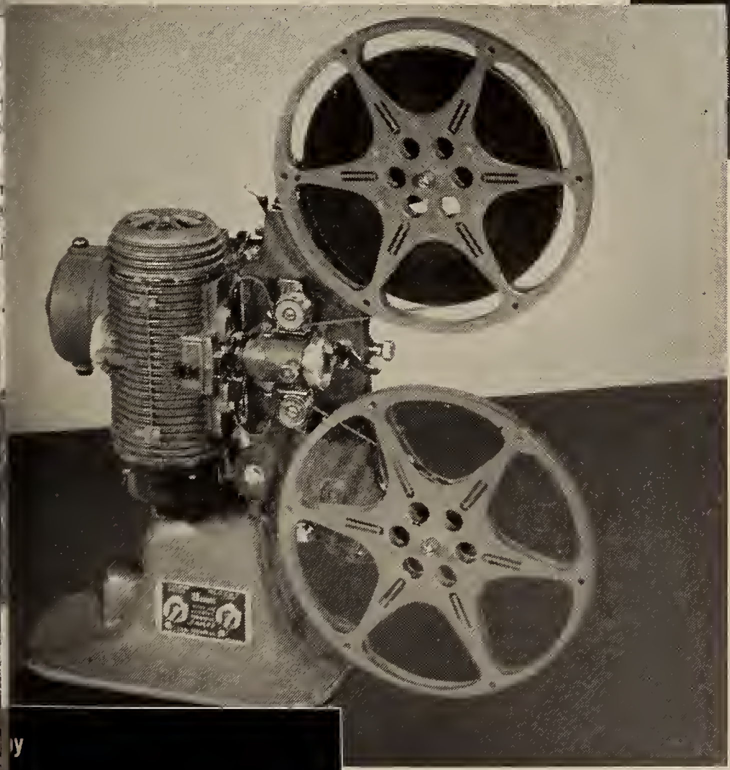
MAKE OF HOME MOVIE CAMERA . . .

Bell & Howell Filmo Companion

AT ONLY $77 PLUS TAX

The Filmo Companion takes beautiful color or black-and-white movies on low-cost 8mm film. Four speeds—8, 16, 24, and 32 frames per second. Film gate opens and closes automatically—an exclusive B&H feature. Fast 12½ mm F2.5 Filmocoted lens. Lightest in weight . . . and easiest to load . . . of all spool-loading 8mm cameras. A really great value at this low price!

FILMO
COMPANION
DOUBLE RUN EIGHT
BELL & HOWELL COMPANY



Matching Projector NEW Filmo Regent

This new Filmo gives better screen illumination than any other popular make of 8mm projector, regardless of lamp power! Projects all the fine detail photographed by your engineered-to-match 8mm Filmo Camera. Rock-steady pictures of theater quality. Silent, all-gear drive. Film capacity, 400 feet. The new Filmo Regent is matched to your budget, too—

AT ONLY $149.50 CASE, $10

ALL FILMOS ARE GUARANTEED FOR LIFE—During life of product, any defects in workmanship or material will be remedied free (except transportation).

y

owell

ofessional Motion Picture
d the World

NOW YOU CAN BUY THE WORLD'S FI ST MAKE OF HOME MOVIE CAMERA...

● For the real Hollywood touch in your personal movies, choose your camera and projector the way Hollywood cameramen do. Get *matched* Filmos! For when you have a Bell & Howell Camera and Projector that are made for each other, you *take* a professional picture . . . you *show* a professional picture.

And you get more for your money in greater satisfaction, in greater protection for your priceless films, and in longer life for your equipment. See the selection of *matched* Filmos at your camera dealer's soon, or write to Bell & Howell Company, 7143 McCormick Road, Chicago 45.

MATCHED FILMOS for finest home movies

Filmo Diplomat Projector—Brilliant 1000-watt illumination through efficient B&H direct-beam optical system. Reverse, power rewind, positive all-gear drive. Film capacity, 400 feet. Fast, Filmocoted F1.6 lens. With case . . . **$273.30.**

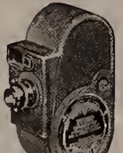
Filmo Auto Load Camera—Fast, Filmocoted F2.5 lens for clearest, fog-free pictures. Five speeds, including true slow motion. Singlepic release for animation work. Loads quickly with black-and-white or color film magazines. **$160** plus tax.

Filmo 70-DA Camera—Loads with 100-foot rolls of color or black-and-white film. Three-lens turret head . . . 7 operating speeds. Film movement mechanism matches that of all Filmo 16mm projectors . . . for rock-steady screen pictures. With 1" F1.9 lens only, **$295** plus tax.

New One-Case Filmosound, for Sound Movies at Home—Lightweight, easily portable. 1000-watt lamp. Highest undistorted sound volume of any lightweight 16mm projector. Speaker may be used in projector case, or placed near screen. Projects silent 16mm movies, too. Only $449.

Filmo Picture Master 8mm Projector—Powerful 750-watt lamp brings out hidden values in your films. Reverse, power rewind, gear-driven take-up. Pilot lamp, hinged film gate. Precision-built. With case, only **$262.**

Filmo Auto-8 Camera—Quick magazine loading of black-and-white or color film. Tip-touch ejector. Swifturn 2-lens turret . . . viewfinders turn with lenses. Five speeds. With F1.9 Filmocoted lens only, **$176.50** plus tax.



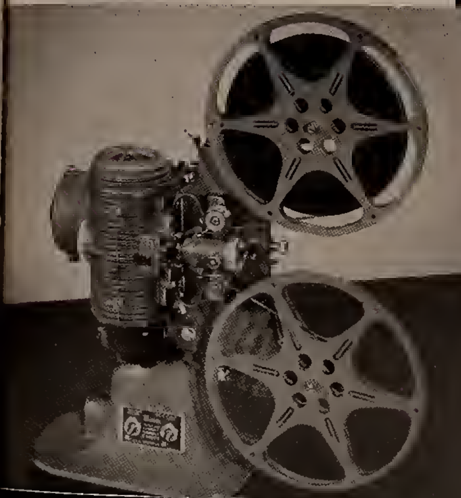
Filmo Sportster Camera—Same light weight as Companion. Easy, drop-in spool-loading. Film gate closes automatically. Single Frame release. No sprockets to thread. Five speeds including true slow motion. With 12½mm F2.5 Filmocoted lens, only **$87.95** plus tax.

Bell & Howell Filmo Companion

AT ONLY **$77** PLUS TAX

FILMO
COMPANION
DOUBLE RUN EIGHT

The Filmo Companion takes beautiful color or black-and-white movies on low-cost 8mm film. Four speeds—8, 16, 24, and 32 frames per second. Film gate opens and closes automatically—an exclusive B&H feature. Fast 12½mm F2.5 Filmocoted lens. Lightest in weight . . . and easiest to load . . . of all spool-loading 8mm cameras. A really great value at this low price!



Matching Projector NEW Filmo Regent

This new Filmo gives better screen illumination than any other popular make of 8mm projector, regardless of lamp power! Projects all the fine detail photographed by your engineered-to-match 8mm Filmo Camera. Rock-steady pictures of theater quality. Silent, all-gear drive. Film capacity, 400 feet. The new Filmo Regent is matched to your budget, too—

AT ONLY **$149⁵⁰** CASE, $10

Pr ade by

Bell & owell

Since 1907 the Largest Ma of Professional Motion Picture Equipment fo d and the World

ALL FILMOS ARE GUARANTEED FOR LIFE—During life of product, any defects in workmanship or material will be remedied free (except transportation).

GO TO GUATEMALA!

DR. GILBERT W. SCHWARTZ, ACL

Photographs courtesy Pan American World Airways System

AURORA AIRPORT, gateway to the capital at Guatemala City, provides an excellent establishing shot, says author, for your film.

NATIVE MARKETS, always lively and colorful, are a movie making must throughout Guatemala. Couple's gag apes Indian transportation.

ANCIENT ANTIGUA, left, destroyed by earthquake in 1773, still boasts lovely Church of Our Lady of La Merced. Note framing effect.

COLOR? Why, friend, you've *never* seen color, physical or cultural, until you've been to Guatemala! Lake Atitlan and its constantly changing colors, encircled by lofty volcanos, will awe you. The ladies of the fountain in Antigua will startle you and make you laugh. And Chichicastenango, the place where time stops, will give you an experience that will never be forgotten. So, for your next vacation trip, go to Guatemala!

IN PREPARATION

Go to your travel agency. It will plan your trip from the time you leave the United States until you return home, covering such items as air travel, a guide (a necessity), a car (the only way to get around), advance hotel reservations (a must) and meals at a flat rate. There's a saving of close to forty percent this way over trying to make the trip on your own.

It will also obtain your Guatemala tourist card. You must have a vaccination certificate or you won't be able to come home. Also, a birth certificate or army discharge will certify your American citizenship.

FILM AND CAMERA

You can take all the film and camera accessories you care to. But all must be declared and a bill of sale shown to the U. S. Customs at the last station before leaving this country. I took 800 feet of 16mm. Kodachrome with me and found that I had just about enough. The only color film I found available in Guatemala was Ansco Color. Prices are about a dollar higher than in the United States. If your trip will not be an extended one (three months or more), the wisest thing is to carry your exposed reels with you and send them in for processing when you return home. Should you find it necessary or desirable to ship ahead, air mail is not only fastest but safest. There will be no U. S. customs duty, in either case.

Here's all you'll want to know on traveling and taking pictures in this Central American treasure land

DRESSES MAY DIFFER from village to village, but the graceful carriage of Indian women is everywhere. Camera angle is wrong.

PATTERNS FROM THE PAST, handed down only in the heads of native workers, mark the brilliant handicrafts of Guatemala.

CUSTOMS OF THE COUNTRY

Not everything that comes into your viewfinder is picture material. Keep these points in mind: Don't insist on filming any native who refuses to allow you to do so. Don't picture a nursing baby. Stay clear of army installations. The U. S. Army is down there too and you can get into double trouble. Leave slums and poverty to the unfortunates who suffer with them. Ask permission of the rector or priest before filming the inside of a church. The Indians sometimes feel that this is a desecration.

It's well to know some Spanish. The language is fairly easy to learn and the natives like you better if you can speak a few words with them. Learn to say *Quanto vale?* (How much?); *No quiero* (I don't want any) for the benefit of wandering vendors; *No tengo dinero* (I have no money) for the countless beggars and *Quiero tomar una pelicula de Usted* (I want to take your picture). The airlines provide a little booklet with the most commonly used Spanish phrases; these can be studied and learned easily on the way down.

GENERAL CAMERA CUES

You'll be making a trip that in most cases you may never repeat. Why not do a good filming job the first time? Here are a number of general guides to help you along.

First of all, don't be stingy with your film! You are spending so much on the trip, add a few dollars extra for more film. Then you can make it a hard and fast rule to run each scene for at least 6 to 8 feet of 16mm film, or 3 to 4 feet of 8.

Watch your panning. If you find you must pan, start your shot at some point of interest. There will usually be someone walking by, or a pack of burros or a wagon coming along. As they come into your finder, follow them to the next point of interest and then let them move out of the scene as you hold on a well composed view of this new area. The street traffic will move so slowly that even your background will come out well.

Take along a little memo book for camera and scene data. Number your film boxes and assign a separate section in the book to each of these numbers. After each scene, write down your exposure data, footage and, most important, what the guide tells you about it. Too much trouble? Don't be silly, for there's your title! You'll never remember everything about the places you visit, but the little book will help you.

If you travel by plane (which I recommend), take along a haze filter. Better shots are obtained by its use in aerial work, on mountain and distance views and on hazy days. An exposure meter is almost use- [Continued on page 156]

CHICHICASTENANGO, right, with its fabulous Church of Santo Tomas, is pictorial high point. Some natives dislike pictures.

TINY TRAINED CANARIES, found throughout Guatemala's markets, tell your fortune by drawing a slip of paper from box.

Hints from Hollywood

Western and adventure tales dominated recent Hollywood showings, as many studios turned to horse opera to fill out their agenda. Meanwhile, one of them and a brave new independent group in the East devoted serious attention to social problems. Amateurs are urged to study these examples, both in the serious and lighter vein, to improve and broaden the scope of their own productions.—D.C.

SALT TANG

Down To The Sea In Ships: The taste of salt spray is not often as convincingly conveyed to the audience as it is in this Twentieth Century-Fox production. You are not likely to build your own four masted whaling ship, as the studio did for this saga of the deep; but you will pick up a few hints for those boating and waterfront scenes you want to shoot this summer.

Captain Bering Joy (Lionel Barrymore), aged 80, a mariner of the old school and master of the *Pride of Bedford,* is determined to make another expedition, to instill the whaling traditions of the Joys in his young grandson, Jed (Dean Stockwell). He agrees to take along a younger seaman, Dan Lunceford (Richard Widmark), whom the company sends to watch over the old man. The inevitable struggle between younger and older generations vies with the struggle of the ship against the elements, a powerful and moving drama revolving around and within the parallel conflicts.

COUNTRY LIFE

The Green Promise: This RKO-Radio release is a simple, if not particularly inspired, film about the activities of the 4-H boys and girls in the Midwest. It is concerned, however, with a subject widely popular with and ideally adapted to amateur filmers. They can easily copy the honest cinematic treatments of farm subjects, children and animals and of a children's party here displayed.

RKO Radio

4-H CLUB activities, popular in personal movies, is theme of *The Green Promise.*

POIGNANT

The Quiet One: Produced originally on 16mm. black and white, at a fraction of the cost of most Hollywood features, this first release of Film Documents, Inc., presents in simple documentary style a young boy's quest for love and understanding. The screenplay (by Janice Loeb, Helen Leavitt and Sidney Meyers) leads Donald through the maze of Harlem slums, the only home he knows, to a camp for delinquent boys, where he ultimately finds the warmth and affection he so sorely needs.

To achieve the utmost realism, Mr. Meyers filmed this eloquent appeal for slum clearance and child care in the actual homes and streets of New York City's Harlem and at the Wiltwyck School for Boys, at Esopus, N. Y. He combined actors with non-actors and, to avoid theatricality further, he employed newsreel type photography. Its significant social theme, elemental performances and straightforward reporting earned the film high critical acclaim last summer at the Edinburgh Film Festival. This led in turn to its enlargement to 35mm. stock for current theatrical distribution.

ENVIRONMENT

City Across The River: Another rather more dangerous phase of juvenile delinquency is explored in this Universal-International presentation of Irving Shulman's revealing novel, *The Amboy Dukes.* The documentary style, now so popular, is used here to fine advantage to tell the shocking story of boy gangs. The scenes are laid in Brooklyn, where most of the film was shot, but Drew Pearson, in a brief commentary at the beginning and end of the picture, reminds the audience that the same things may be happening in a hundred other American cities where slum conditions exist.

Besides its obvious social significance, the film's cinematic treatment of ordinary street scenes and commonplace objects will interest the amateur. There is also a particularly well executed montage of Manhattan scenes upon which are superimposed the figures of two youngsters on a rare Sunday holiday, an ingenious method of telescoping material amateurs might like to use in vacation films.

20th Century-Fox

INDIAN DAYS fete, seen in *Canadian Pacific,* is annual tourist feature at Banff.

SUMMER TRAVEL

Canadian Pacific: One of two horse operas to be included here, this story of the building of a famous railroad, released by Twentieth Century-Fox, is of no special interest from the standpoint of story content or treatment. It does, however, contain an abundance of excellent footage shot in color in the region around Banff and Lake Louise. Amateurs planning to film there this coming summer may like to see what is in store for them and study the difficult technique of effective scenic panning.

Red Canyon: The other horse opera, this one released by Universal-International, takes place in the area of Southern Utah. Also in color, there are some wonderful shots of the open country, with especially well framed compositions of desert, sky and boulders. Based on the novel, *Wildfire,* by Zane Grey, the story concerns the capture of a wild stallion and the roundup of some unpleasant desperadoes.

The Clinic

Pictures, plans and ideas to solve your filming problems

SAVING STAINED FILM

During the wartime film shortage, I used some black and white film which was improperly processed by the seller. As a result, the highlights gradually began to change to an orange-brown color; after several months the effect was quite noticeable and unpleasant. A test showed that soaking in hypo would not remove the stain.

I then had the film duplicated and found that the duplicate looked much better than the original. In place of the light brown stains there was now only some loss of contrast and occasional slight solarization.

It occurs to me that the same system of duplication might be used to advantage in salvaging a satisfactory projection print—in black and white, of course—from color film that has faded.

Paul R. Stout, ACL
Chicago, Ill.

Although there have been no reports of fading in motion picture color stock since 1936, League member Stout is correct in his suggestion. Excellent monochrome duplicates can be obtained from color films thus affected.

PROJECTOR FOCUSING

To achieve critical focusing of the projector lens with easy accessibility, I have found it helpful to engage a short handle with the projector lens barrel so that it serves as a lever. This can be done easily with a rubber-hose clamp and a lightweight screwdriver.

The type of clamp needed consists of a band of metal which passes under a screw so arranged that the threads act as a worm gear. Specifically, I am using the QS Aero Seal clamp, which can be seen connecting the pump hose to the tank of a Thor washing machine.

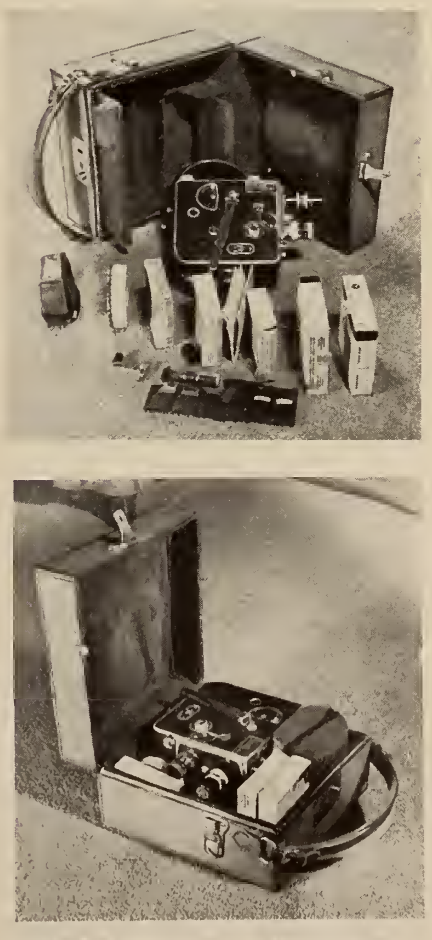
In use on the projector lens, the thumbscrew wings are filed off the clamp and the tip of the screwdriver is welded to the unit. Applying equal pressure to the entire circumference of the lens barrel, the clamp does not subject the lens units to any localized pressure which might result in a cracked element. The gadget is immediately removable and completely adjustable.

Alan Probert, ACL
Fairbanks, Alaska.

STREAMLINED CASE

Owners of comparatively large movie cameras, such as the Bolex H-8, probably have found as I have that their ready made cases usually add unnecessary bulk to an already sizable camera.

The Bolex H-8 (with viewfinder on the side) measures 8½ inches from top to bottom, 4⅝ inches thick and 8 inches from the eyepiece of the viewfinder to the tip of the lens shade of the 1½ inch Wollensak telephoto. By arranging two 100 foot film boxes above the viewfinder and two 25 foot film boxes below the viewfinder, and by locating the Weston meter at the top (crank side), I was able to build a case measuring 9⅜ by 5¼ by 9 inches. These figures are to be compared to the 13½ by 6½ by 11 inches of the regular Bolex case or the 9½ by 4¾ by 11 inches of the light Bolex case.



HOMEMADE camera case for Balex H-8 carries camera, film, meter and accessories compactly.

I used ¼ inch sole leather for the case, with two inner compartments made of balsa wood. The inside was padded first with sponge rubber at all points where the camera touches the case and then covered with corduroy velvet. Two extra 25 foot rolls of film can be placed in the case above the critical focuser, and there is room below the turret for either two more 25 foot rolls of film or (as in my case) an extra 50 foot takeup spool (packed in an empty Scotch tape can) and my Weston Invercone.

By using ⅛ inch plywood instead of sole leather, it is possible to make the case ½ inch smaller in each dimension.

Godfrey Cohen, ACL
Jersey City, N. J.

REVERSE ACTION ON 8

Reverse action by the inverted camera method is not usually attempted on 8mm. film. Yet good results are quite possible.

The difficulty is that when the film length is turned end for end, the single line of perforations will be found to be on the wrong side. But turning the film strip over to realign the perforations has only two effects, neither really troublesome.

The most annoying result is that the scene is reversed from left to right. In many instances that is not important. Where it is, as in the case of lettering, the entire scene can be shot in a mirror, thus beginning with a left-to-right reversed image in the first place.

The second effect is that the emulsion of the turned strip will now be on the opposite side of the film from the emulsion of the rest of the reel, thus being slightly out of focus with it. However, reverse action shots are usually so short and so full of action that nobody ever notices.

Neal Du Brey, ACL
Durban, South Africa

News of the Industry

Up to the minute reports on new products and services in the movie field

Kodak reductions Two of Eastman Kodak Company's 16mm. sound projectors, the Sound Kodascope FS-10-N and FB-40 models, have been reduced in price. The FS-10-N, single speaker unit, has been dropped from $500 to $345; its twin speaker unit, formerly $565, is now $395. The FB-40 has been reduced from $855 to $585.

GE floodlight A lamp that will produce ample light for taking motion pictures at a speed of up to 8000 individual frames a second has been developed by the General Electric lamp department. Putting forth 75,000 footcandles of light, as compared with the 50 footcandle level now prevalent, the new 750 watt lamp will be used in taking slow motion movies.

The lamp, which fits in an ordinary socket, operates on normal voltage and requires no auxiliary equipment, has a burning life of six hours. Since high speed cameras consume a 100 foot reel of film in as little time as one half second, it will be used only a few seconds at a time.

Film courses A limited number of registrations are still open for the spring session, beginning April 6, of the New Institute of Film & Television, 29 Flatbush Avenue, Brooklyn, N. Y.

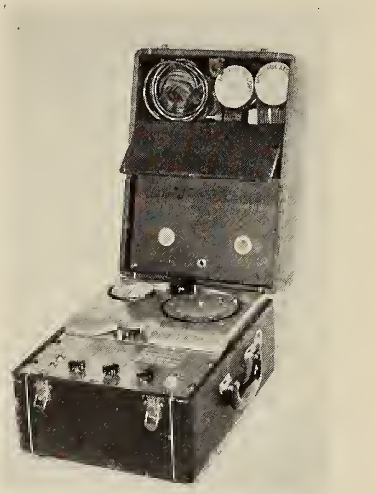
Elgeet lens A wide angle lens for use with the Bell & Howell two-lens turret Auto 8 magazine camera has been developed by Elgeet Optical Company, 59 Atlantic Avenue, Rochester, N. Y. Composed of six elements, this 7mm. f/2.5 lens covers four times the area of a standard ½ inch lens. It retails for $47.55, tax included.

THE ELGEET 7mm. f/2.5 lens has six elements and contains a built in knurled filter ring that accommodates standard 21.5mm. filter discs.

A wide angle viewfinder objective is available for use with this lens at $5.95, tax included.

SMPE to meet The 65th semi-annual convention of the Society of Motion Picture Engineers will be held at the Hotel Statler, (formerly the Hotel Pennsylvania) in New York City, April 4 to 8, inclusive.

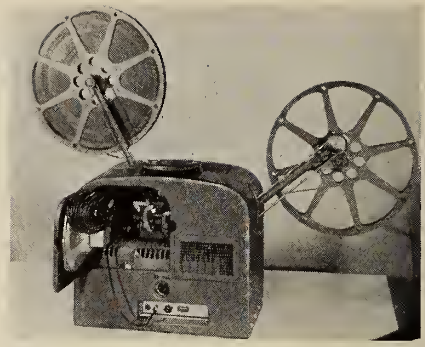
Movievox A simple system for synchronizing wire recording to either 8mm. or 16mm. projection needs is presented by the Movievox Company, 1113 Pleasanton Road, San Antonio 4, Texas. Basically the system consists of a Webster wire recorder, into which one half of a Movievox synchronizer unit is built, and a Movievox amplifier and speaker. The second half of the Movievox synchronizer is mounted on the projector and joined by cable to the Webster recorder. Both recorder and projector run on their own individual motors.


THE LID of the Movievox recorder may be removed and placed under the projection screen for more effective accompaniment.

The Movievox amplifier has three input channels, one for microphone and two for turntable pickups. There are two output connections. Full technical and price details may be had by writing to the manufacturer.

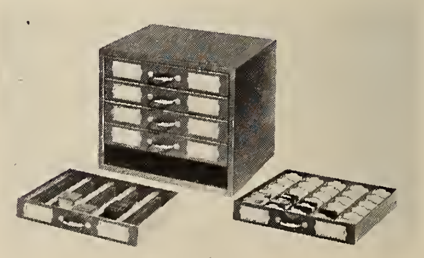
185 Filmosound A new, streamlined 185 Filmosound projector is Bell & Howell's latest addition to its line of 16mm. sound equipment. The projector is lighter, smaller and more compact than its predecessors. Its one case version weighs thirty five pounds, eight ounces, while the two case units are balanced with thirty pounds for the projector and from fifteen to forty pounds for the speaker, depending on its size.

The one case Filmosound has a 6 inch speaker mounted on a door in the side of the case. For the two case models, 8 inch, 12 inch or power speakers are available. New aluminum reel arms, fitted with slots on one end, have been designed to make attachment to the case a quick and simple operation. All models of the 185 Filmosound are equipped with the standard 2 inch lens, but lenses of longer or shorter focal lengths are available on order. Full details may be had from Bell & Howell Company, 7143 McCormick Road, Chicago 45, Ill.


SHOWN here with a 6 inch mounted speaker, Bell & Howell's 185 Filmosound projector is also available in two case models with 8 inch, 12 inch or power speakers.

Documentary *Wilderness Canoe Country*, a documentary of the Quetico-Superior area, is now available either for purchase or rental from the President's Quetico-Superior Committee, 919 North Michigan Avenue, Chicago 11, Ill. The 16mm. sound film, in color, runs 30 min.

Neumade cabinet A new professional type, all steel slide file cabinet is announced by the Neumade Products Corporation, 427 West 42nd Street, New York City. The case is built with five specially constructed drawers, divided so as to hold all types of 2 by 2 inch slides, or sectioned for sequence filing of slides. The unit can be had with either type drawer or in a combination of both types.


NEUMADE'S slide file cabinet may be had with two types of drawers. Constructed of steel, the cabinet is dustproof.

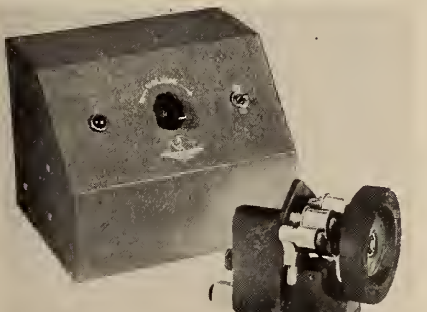
Projection aid The Control Cord—an extension cord with a combination fitting at one end which provides a live outlet for the projector and a built-in push switch for independent control of room lights—is a possible solution for the old problem of operating both lights and projector. Priced at $2.98, the Control Cord is manufactured by Ewart and Koch, 15 Brattle Street, Cambridge 38, Mass.

Scotland in shorts Elder Film Productions, Limited, 118 Blythswood Street, Glasgow, Scotland, announce a new series of films—*Color Cine Scenics*—intended to bring the beauties of Scotland's lochs and glens to the home movie fan. Priced at £7, the films are available in 16mm. color only.

Range finder Hugo Meyer & Company, Inc., has available a new series R cam-coupled range finder especially for the Busch 4 by 5 series D still camera. The new range finder has all the features of the series P, including the compensating curve cam. Full information may be had by writing the manufacturer at 39 West 60th Street, New York 23, N. Y.

Post acquisitions Post Pictures Corporation has obtained exclusive 16mm. release rights to thirty six new Monogram features, to be released during 1949. The films are all 16mm. sound, black and white. Full information regarding them may be had from Post Pictures Corporation, 115 West 45th Street, New York 19, N. Y.

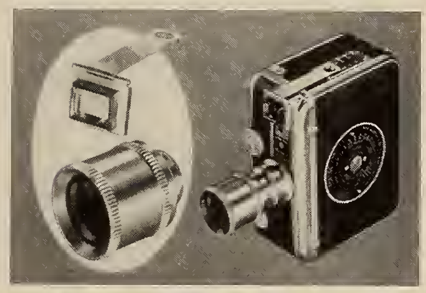
Sound adapter Conversion of 16mm. silent projectors to sound is made possible through the use of the Apex sound on film adapter, manufactured by the Apex-Video Company, Balboa, Calif. A special mounting bracket for each model and make of projector insures synchronization for the adapter, which may be played through any radio.



APEX-VIDEO'S sound on film adapter plays through any radio. The sound head (right) is mounted on the projector.

Roll film dryer A portable, electrically driven and heated roll film dryer is being marketed by Micro Record Corporation, 20 East 181st Street, New York 53, N. Y. In less than ten minutes, the equipment will dry 100 feet of double 8mm., 100 feet of 16mm., 50 feet of 35mm. or 25 feet of 70mm. film. An automatic adjuster permits film to contract naturally while drying without any danger of distorting the images. Total weight is approximately seventeen pounds. List price of the Micro Record roll film dryer is $112, tax included.

DeJur attachments DeJur-Amsco Corporation, Long Island City, N. Y., announces the availability of Wollensak wide angle accessory lenses for use with its 8mm. camera line. The units include lens and viewfinder attachments for both single lens and turret cameras and are designed for use on 13mm. lenses of either *f*/1.9 or *f*/2.5 speed. No compensation in exposure is necessary, though the field of view is doubled through the use of the attachments.



DeJUR-AMSCO has added Wollensak wide angle attachments to its line, for both single lens and turret front cameras.

Source directory The producers of Radiant projection screens have announced the completion of a new directory of 16mm. sound and silent film sources. The directory gives the name and address of producer or distributor and lists specific information pertinent to obtaining films. Copies are available for a quarter from all Radiant dealers.

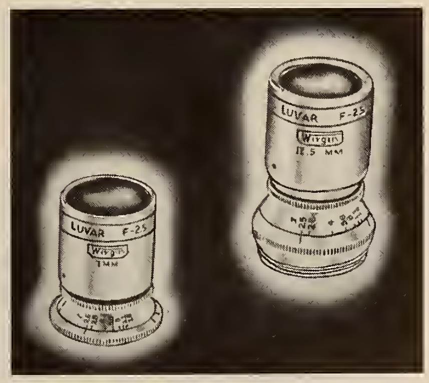
Sterling catalog A new 16 page illustrated catalog of home movies has just been issued by Sterling Films, Inc., 61 West 56th Street, New York 19, N. Y. The catalog may be obtained from photographic dealers or by writing directly to the publisher.

B & H innovations Bell & Howell's new Filmo Regent 8mm. projector differs from most other Filmo projectors in that it can be run on A.C. only. Its other basic and compensating difference is its low price —$149.50. Equipped with a 1 inch *f*/1.6 lens and a 500 watt prealigned projection lamp, the Regent has a 400 foot film capacity.

Bell & Howell also announces its entry into the film manufacturing industry with its purchase of the principal assets of the Kryptar Corporation, Rochester, N. Y. Kryptar patents, trade name, records and other intangible assets were included in the purchase price of $325,000, although Bell & Howell does not intend to make further use of the Kryptar trade name. The Kryptar plant will be used solely for the production of microfilm, which will be distributed by Burroughs Adding Machine Company, Detroit, Mich. The Rochester plant will be Bell & Howell's sixth in its manufacturing chain.

Camera Mart products The Camera Mart, Inc., 70 West 45th Street, New York City, announces that it is now distributing the Colortran converter and the Hallen magnetic film synchronous recorder in the East. The Colortran converter utilizes new electrical principles to produce approximately 4000 watts of light (corrected to 3200 or 3400 degrees Kelvin) from only one 15 ampere source of power. The Hallen recorder is priced at $1500.

Wirgin lenses Camera Specialty Company, Inc., 50 West 29th Street, New York 1, N. Y., has added two new wide angles to its Wirgin line of lenses. They are the Wirgin 7mm. Luvar *f*/2.5 for 8mm. cameras and the Wirgin 12½mm. Luvar *f*/2.5 for 16mm. cameras. Both lenses are coated. List price of the 7mm. lens is $39.50, while the 12½mm. version retails for $45.00; tax is included in each case.



THE WIRGIN 7mm. Luvar f/2.5 wide angle lens (left) is designed for 8mm. cameras. Its companion, the Wirgin 12½mm. Luvar f/2.5 does the same work for 16mm. cameras.

Kuscher returns Robert C. Berner, vicepresident and general manager of DeJur-Amsco Corporation, announces the return of Jack J. Kuscher in the capacity of general sales manager. This is a new post created to coordinate, under Mr. Berner's policy direction, sales and advertising activities of the company's domestic, export and commercial divisions. Mr. Berner has recently been associated with Louis Lefkowitz & Bros. and Franklin Photographic Industries.

LATE RELEASES

Features and short subjects for 8mm. and 16mm. screens

■ *The Great Chase,* one reel, black and white, is available in two 8mm. and three 16mm. editions, including sound on film, from photographic dealers. It is distributed by Castle Films, a division of United World Films, Inc., 1445 Park Avenue, New York 29, N. Y. The famous comedian of stage and screen, W. C. Fields, is seen for the first time in home movies. Here he plays the part of a bank guard who becomes involved in a clash between hold-up men and cops. Naturally, Mr. Fields emerges as victor and hero.

■ *A Lost World,* one reel, black and white, may be obtained in one 8mm. or two 16mm. versions, including sound on film, from Encyclopaedia Britannica Films, Wilmette, Ill. The herbivorous brontosaurus and the less friendly tyrannosaurus roam about a lost plateau where they and other mesozoic monsters still kick up their heels. Their doings are observed by a party of men, who find a last minute escape altogether pleasant.

■ *The Old Chisholm Trail,* six reels, black and white, 16mm. sound on film, may be obtained from Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. Water rights along the frontier cattle trails are the basic theme of an outdoor film starring Johnny Mack Brown, Tex Ritter and Fuzzy Knight. The battle between an unscrupulous property owner and the pioneer cattlemen is interrupted from time to time for musical bits from Tex Ritter and the Jimmy Wakely Trio.

■ *Championship Form,* one reel, black and white, in one 8mm. and two 16mm. editions including sound on film, is handled by Sterling Films, Inc., 61 West 56th Street, New York 19, N. Y. Three all-time Olympic records—Earl Meadows's pole vault, Cornelius Johnson's high jump and Jessie Owens's broad jump—highlight a film record of some of the world's top athletes.

■ *Kitty Gets the Bird,* one reel, black and white, may be had in two 8mm. and three 16mm. versions, including sound on film, from Official Films, Inc., 25 West 45th Street, New York 19, N. Y. Guarding a roast turkey for her mistress, Kitty meets up with catastrophic fate when she is hoodwinked by a sly little mouse whose intentions are strictly dishonorable.

■ *Johnny Doesn't Live Here Any More,* nine reels, 16mm. sound on film, black and white, may be had from Post Pictures Corporation, 115 West 45th Street, New York 19, N. Y. A young girl arrives in Washington and rents an apartment from a young man who forgets to tell her that he has given keys to the apartment to most of his friends. The film is based on a story from *Liberty* magazine and features Simone Simon, Robert Mitchum, James Ellison and William Terry.

■ *Frieda,* ten reels, 16mm. sound on film, black and white, is distributed by United World Films, Inc., 1445 Park Avenue, New York 29, N. Y. Flora Robson, Mai Zetterling and David Farrar are the central characters in a film that poses the question of postwar attitudes to the German people. It all starts when a British officer marries a German nurse and returns with her to his quiet home village.

U. S. Pat. No. 2260368

GOERZ AMERICAN
APOGOR
F:2.3

the movie lens with microscopic definition successful cameramen have been waiting for—

A new six element high quality lens for the 16 and 35 mm film camera. Corrected for all aberration at full opening, giving highest definition in black-&-white and color. Made by skilled technicians with many years of optical training.

Fitted to precision focusing mount which moves the lens smoothly without rotating elements or shifting image.

This lens comes in C mount for 16 mm cameras. Fitting to other cameras upon special order.

Sizes available now: 35 and 50 mm uncoated and 75 mm coated.

Write for prices, giving your dealer's name.

The C. P. GOERZ AMERICAN
OPTICAL COMPANY
OFFICE AND FACTORY
317 EAST 34 ST., NEW YORK 16, N. Y.
MM-4

CINE DUPLICATES
8mm enlarged to 16, 16mm reduced to 8
8mm, 16mm & 16mm sound duplicates
Made in B&W or color on latest electronic controlled printers
Distinctive titling and editing
WRITE FOR FREE LITERATURE
National Cine Lab., Box 4425, Washington 17, D.C.

New! Colorful!
Easy-to-Use
VARIETY
TITLES
Give your movie and slide titles the glamorous Hollywood Touch with VARIETY TITLES. No Pins! No Glue! Just press letters onto background. Infinite variety of effects. Kit, 444 characters 6 colored backgrounds $6.45 Sample Kit $1.50 (100 characters.) Send check or money order. No C.O.D.'s. Write Dept. M
PROSPECT PRODUCTS
9 Crary Ave., Mount Vernon, N.Y.
Free folder—"You Have A Talent For Titles"

Where all are active

[Continued from page 134]

for two reasons: first, I was responsible for starting the program, and second (and probably more important) as an architect I can sketch out the actual shooting plans and duplicate these sketches in quantity with my blueprinting facilities.

Shooting schedules are determined from two to six weeks in advance and are announced to all club members through our club bulletin. A complete blueprint copy of the script and shooting schedule is then forwarded to each of the cameramen taking the picture, to each of the actors, directors and production staff. We have had as many as seventeen cameramen shooting on one story. With such a large number working, they are generally divided into groups and the action for each scene is repeated by the directors and actors until every movie maker has it to his liking.

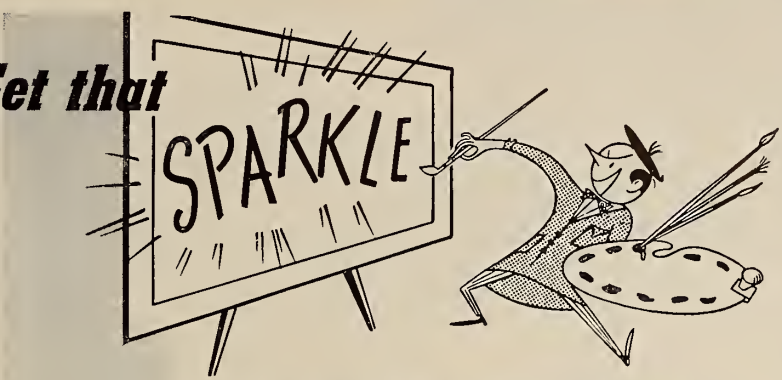
There are, I might point out, many unusual advantages to be gained from filming en masse in this way. In our *Happy Landing* production, for example, Western Air Lines held one of their scheduled flights seven extra minutes at the airport for us to complete our takes. During the same picture the City of Long Beach closed off the Rainbow Pier to traffic for an entire morning while we worked there. Later scenes, shot on the Pike, brought out several policemen to hold back the curious crowds.

Our latest production, *The Powder Puff Pirates,* elicited sixteen cameramen in all, with twelve of them completing the picture and the others shooting production and human interest stuff behind the scenes. Outstanding about the *Pirates,* however, was the total of twenty four in the cast—our largest casting effort to date—and the fact that, using an RCA single system camera, I was able to add a sound version to our usual 8mm. and 16mm. silent productions.

The choice of settings for this melodrama was characteristic of our efforts to keep them near at home and to make dramatic use of what's at hand. The chief settings are two. Location A was at the dockside and on board an old three masted ship tied up in Long Beach harbor. The scene plot for this locale shows a schedule of twenty four takes, which, with careful advance planning, we knocked off on a single Sunday. Location B was a deserted strip of beach and sandy bluffs near Balboa, twenty five miles from Long Beach. With more movement here between takes than on shipboard, we were able to complete only fourteen scenes per day at this locale.

Last year, however, we tried out a

Get that



in your color shots...

The NORWOOD Director
INCIDENT LIGHT
EXPOSURE METER

Tens of thousands of owners of the Norwood Director are experiencing the thrill of making perfectly exposed color transparencies that really sparkle. Novice or expert can get perfect exposure *every time* with the Norwood Director. It is the most *modern,* the most accurate, the *simplest* exposure meter to use.

Only the Director accomplishes this so simply because only the Director uses the modern method of exposure determination — the method that integrates and measures *all* the *incident* light that falls upon the subject. Yes, only the Director features the three-dimensional Photosphere* to achieve perfect exposure for black-and-white, for color—still or movie.

with the amazing photosphere* and swivel head...

Only $32.03 including tax, complete with leatherette covered, gold stamped, plush-lined steel carrying case, neck cord, instruction manual, ASA indexes, registration-guarantee card and calibration certificate. See it at your dealer's. Write for interesting illustrated booklet, "Correct Exposure Determination". A copy will be sent without obligation.

*Reg. U.S. Pat. Off.

AMERICAN BOLEX COMPANY, INC.
521 Fifth Avenue • New York 17, N. Y.

EXCITING FILMS

Thrilling Home Movies of all types.
Send only One Dollar for Super Short Subject "EXCITING STARS".
Order NOW from -
Dept. M.M.
EXCITING FILMS
1071 El Centro, Hollywood, Calif.
Check Size: 8mm ☐ 16mm ☐ Sound ☐

Send for your Bass bargaingram NO.257

I'm beating the drums with real bargains in my latest edition . . . No. 257. Send for it today.

Charles Bass
President

Quality since 1910
Bass Camera Co.
179 W. MADISON ST.
CHICAGO 2, ILL.

field trip more distant in setting—and with almost equal success. Journeying over a hundred miles into the mountains, we camped out for three days and shot a 400 foot 16mm. Kodachrome story called *He's A Furriner.* Thirty five club members and their friends made the trip. There were nine movie makers active behind their cameras, eight on the technical staff and six engaged in the cast. The success of this venture found us again on safari this winter, into the snows of the San Bernardino Mountains. (*They might as well have stayed home, as far as snow was concerned!*—Ed.)

The advantages of this kind of club activity should be obvious. In the first place, it is in itself good fun and it certainly generates good fellowship. Secondly, it is definitely a learn-by-doing plan, with the more advanced members always ready to aid and inspire the beginners. Finally, it creates an almost unlimited jobs-for-all situation in the club, so that each member feels he is playing a worthy part in the group's success.

With pleasant summer weather coming on, why not try it in *your* group?

Slide title techniques

[Continued from page 131]

appearance and disappearance. Illumination on the lettering was provided by one No. 2 flood bulb. This gave a light reading of 100 on a Weston meter, using the gray card method to measure the light. The exposure on the letters was *f*/10 at 8 frames per second.

SINGLE EXPOSURE ON PAPER

I have made still other slide titles by using the paper projection method just described, but with the title wording hand lettered in black India ink directly on the white 8½ by 11 inch sheet. For this work I used a Wrico ⅜ inch lettering set with their special pen (see *Titles at Your Fingertips,* March MOVIE MAKERS—Ed.).

With this system, a careful examination of the projected slide image should be made before the lettering is done, to assure that the words appear only on the light part of the projected picture; otherwise it may not be legible. This method, of course, does away with double exposures and the necessity of winding back the film. It can, therefore, be used with any camera.

ACID-ETCHED GLASS BEST

And now that further word I promised on the type of ground glass to be used. I recommend as best the acid-etched ground glass.

I first tried the glass which came with the titler. This must have been sand blasted, since the title looked as though there were bubbles in the image. I then tried a white opal glass with one side smooth; this showed a pronounced hot spot, especially through the light parts of the projected picture. A finely etched (acid) glass will give an evenly lighted and somewhat smooth appearance. Eastman Kodak has this glass available in large sheets that can be cut to any desired size or used as is.

EXPOSURE FOR SLIDE IMAGE

I have just completed titling a film on Colonial Williamsburg. At the time, on location, that I took the movies, my son handled the Leica, taking various slides to be used for rear projection titling. These transparencies, we found, varied in light and dark tones because some buildings were painted white, others were of brick, gardens were dark, etc. To arrive at their correct exposure for title use, meter readings were taken (at the camera side of the titler) on both the light and dark areas. The figures were then averaged for a compromise exposure. As a result, most of the exposures were made at *f*/2.8 with 8 frame camera speed. However, there was a variance of from *f*/1.9 to *f*/4.

In conclusion, let me say that I have found the creation of slide titles to be a great deal of fun. With just a little system, forethought and know-how, your movies will become far more interesting and attractive. Why not dig out some of your color slides and try it soon?

Exposure is an estimate

[Continued from page 137]

watch the sun until it no longer caused him to squint. This would be when its brilliance was reduced to normal daylight intensity. Then, by shooting at that moment at *f*/6.3, allowing a half stop for the surrounding darkness, he would secure a prefectly exposed sunset.

We can draw conclusions from the above. In all scenes where the dominant factors are lighter or darker than the scene average, an understanding exposure technique, suited to the subject matter, is required. This usually means that the cameraman must secure a general reading at camera position and a specific reading (or readings) at subject position. With this information, he can then accurately split his exposure to secure whatever effect he desires.

But at best this type of metering entails much legwork and calculation. At worst, it may not be physically *possible* to secure the necessary data. On occasion, then, we see that a meter is not fully suited to this average-reading system. The comparative scale, to which we previously referred, is often a better

MOVIE TITLES

Improve your films with titles, sub-titles, and continuity headings. The key to good titling is the kind of letters you use. Knight solid cast metal letters are perfectly styled, attach to any surface, and photograph with sharp detail for professional, theatrical appearing titles.

Only $1—for your choice of any 25 classic style letters, ⅝-inch size; postage paid. A special offer.

Order your set now. Money back if not satisfied. Free! Folder on "Titles for Home Movies."

H. W. KNIGHT & SON, INC.
23 Lane St. Seneca Falls, N. Y.

2¼ x 3¼ COLOR PRINTS 50c each
Price of larger prints on request
From 8 and 16mm Color Film
Send 3 frames or tie thread next to frame desired. Add 25c handling charge on orders of less than $5.00. No C.O.D.'s.
HOUSE OF COLOR
1108 Seal Way Seal Beach, Calif.

8-16mm Silent, Sound, Sales, Rental, Exchanges
MOVIES
Two 3c stamps for giant catalogue. State Size
Reed & Reed Distributors, Inc.
7508 Third Ave. Brooklyn 9, N. Y.

MOVIE AND SLIDE TITLES
STILL AT SAME LOW PRICES!
Same titles formerly distributed by Bell & Howell—now sold direct. Large variety backgrounds available. No charge for tinting film Amber!
WRITE FOR free illustrated brochure and samples
TITLE-CRAFT, 1022 Argyle St., Chicago 40, Ill.

Easy Time Payments
on
AMPRO, NATCO, MOVIE MITE, DE VRY, BELL & HOWELL, KEYSTONE, VICTOR, REVERE, cameras and projectors and all equipment . . . also films. No interest or carrying charges. We carry all Castle, Official, Pictorial, and Hollywood films. We Exchange your equipment or films, or will buy them for cash.
Catalogue free. State 8, 16, or sound
FRANK LANE & CO., 5 LITTLE BLDG.
BOSTON, MASS.

DIRECT 16MM SOUND
with **MAURER RECORDING SYSTEM**
For the Producer of 16 mm business, educational and religious films
- EDGE NUMBERED WORK PRINTS
- SOUND RECORDING
- DUPLICATE NEGATIVES
- SYNCHRONIZED STUDIO PHOTOGRAPHY
- RELEASE PRINTS—COLOR and B & W

GEO. W. COLBURN LABORATORY, Inc.
164 N. Wacker Dr., Dept. M, Chicago 6, Ill.

and faster means of securing the same results.

In trying to ascertain how composition affects exposure, let us first ask, "What is good color exposure?" Do we want to obtain the same exposure for the same objects under the same light conditions? *No!* Good color density is that neutral gray which can be achieved by rapidly rewinding a film and watching it against transmitted light. Changes in scene densities are immediately apparent. To obtain good color throughout a film, then, we must establish a common denominator, reduce the whites to that denominator and build up the blacks. Let us now see how this can cause exposure variations even with the same subject and light conditions.

In Diagram 1, we find a figure in front of a black and white split background. To film the subject head-on from camera position B would be unwise. The picture densities concerned—*f*/11, *f*/8 and *f*/5.6—are too widespread to make good exposure possible. Again, if we shot two scenes from positions A and C and exposed both at *f*/8, the two resulting densities will not intercut well when editing.

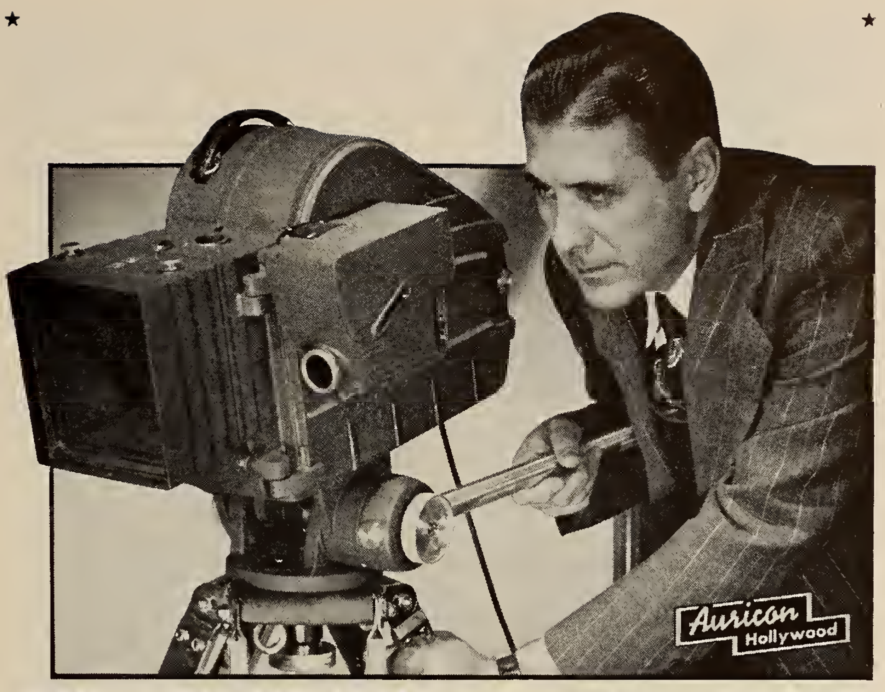
Thus, from position A let us compensate slightly for the black background and expose at *f*/6.3. And. from position C let us reduce the white background somewhat by exposing at *f*/9. These two scenes will now intercut perfectly. And yet, the subject matter and light conditions were identical. The backgrounds alone changed. And *f*/9 and *f*/6.3 are a *full stop* apart!

Let us use Diagram 2 to illustrate the same point in a different way. Scenes D, E and F show the same picture elements of sky, snow and men under exactly the same light conditions. The only change is that in composition, or area covered.

Note the correct exposures. Scene D exposes for the snow at *f*/10 and almost neglects the men. Scene E tends to balance the elements at *f*/8. Scene F, largely disregarding the background, is almost the reverse of Scene D and exposes correctly at *f*/6.3. Once again, these scenes will intercut perfectly. Composition and background *do* affect exposures. A quick survey of various meter reading systems may help us to correct our faults in using them.

The user of a reflected light meter who takes highlight and shadow readings and always exposes for their difference may be wrong on a major count. For, as we have seen, the important elements of a scene may be above or below scene average. In Fig. 5, the important element is lighter than average; in Fig. 6, on the other hand, it is darker than average. And yet note the correct exposures.

The General Electric meter possesses a directional hood with approximately



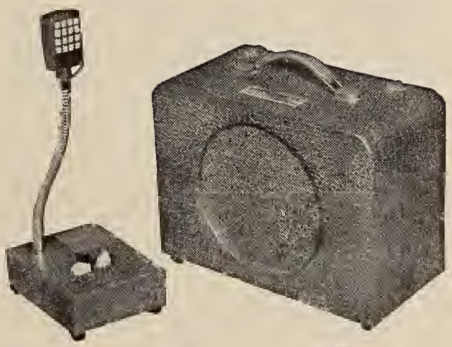
★ ★

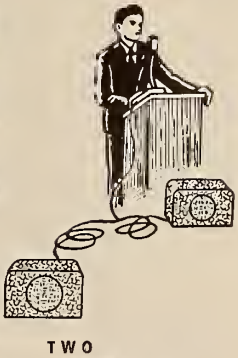
FIRST IN 1941, BEST TODAY! An improved Auricon 16 mm Blimp with follow focus, for silenced "double-system" sound recording with E-K Cine Special Camera, $295 plus tax. Complete professional unit including Blimp, Studio Finder and Synchronous-Motor Drive, $645 plus tax.

See your dealer or write for free illustrated information.

BERNDT-BACH, Inc., 7383 Beverly Blvd., Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931





The New

"EMCEE"

(Master of Ceremonies)

Announcer System

Can be used with regular Movie-Mite 10" Auxiliary Speaker

Commentator can adjust his own tone and volume

•

Perfect for your Slides or Silent Film

. . . a simple, foolproof announcer system for many uses . . . in school rooms, business and women's clubs, sales meetings, outdoor gatherings, the nursery, sports tournaments, and above all . . . to help you put a professional touch to your silent movies and 2x2 slides. It even has a plug-in for a turntable.

All in one case, amplifier and microphone fit in back of speaker case . . . weighs only 16 pounds . . . has the famous Movie-Mite four-watt, miniature tube amplifier . . . attached microphone . . . tone and volume control . . . ten-inch speaker . . . all cables included . . . beautiful alligator, brown leatherette covering.

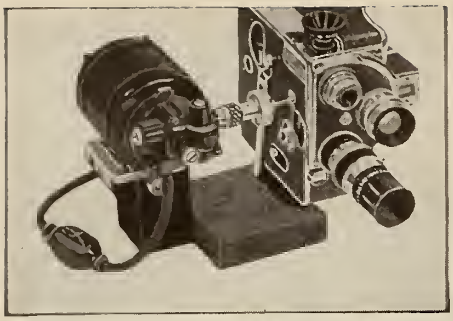
Write for literature. . . . See your photographic dealer today for a demonstration.

TWO SPEAKERS can be used, 50-foot cable on each

"KEEP YOUR EYES AND EARS ON MOVIE-MITE"

MOVIE-MITE CORPORATION

©1945 1105 EAST 15th ST. KANSAS CITY 6, MISSOURI



Synchronous Motor Drive for Bolex Camera

115 VOLT A.C. SINGLE PHASE—60 CYCLE
Synchronous with Film, Disc or Tape Recorders
See Your Dealer or Write for Information

NATIONAL CINE EQUIPMENT, Inc.
22 West 22nd St. New York 10, N. Y.

Hollywood 16mm. Color

8 mm. 16 mm KODACHROME DUPLICATES from your originals. Also HOLLYWOOD GLAMOR MODELS—50 ft., 100 ft. Mail orders accepted. Discounts to dealers.
974 Edgecliff Drive Hollywood 26, Calif.

CLEARANCE SALE

Want a real buy in 16MM SOUND FILMS? Take advantage of the I.C.S. 1949 CLEARANCE SALE of 16mm sound films—features, comedies, educationals, cartoons. novelties, etc. Send for our giant list "A" today stating machine you own (make and model).

INSTITUTIONAL CINEMA SERVICE INC.
1560-M2 Broadway New York 19. N. Y.

ENO
THE OLDEST NAME IN 16mm EDITING

THE RALPH R. ENO CORP.
626 W. 165 ST. • NEW YORK
Send your film for free criticism or estimate.

POWERFUL 5½ inch Coated (138mm) F-3.5

TELE-LENSES in our focusing "C" mounts for Bolex. Victor. B&H. Revere, Keystone, etc. 16mm cameras. Lens elements made to rigid AAF specifications. Perfect for nature, hunting, sports, etc. movies, polished metal finish. Gives extreme magnification. Mailed insured with metal dust cap $39.50

NEWSREEL TYPE machined and deep knurled movie camera hand grips. For steadier hand held shots. Fit any camera. A beauty....................$2.95

12½MM F-2.5 Coated Wirgin Luvar Wide-Angle Lenses for Bolex, Victor, etc., chrome mounts..$39.50 Will give very wide-angle. Brand new.

CENTURY PRECISION SPECIALTIES CO.
2231 Barry Avenue Los Angeles 25, Calif.

it takes only **pennies**

to protect your prints—dollars to replace them. Insist on the one and only, the reliable and proven

PEERLESS FILM TREATMENT

PEERLESS FILM PROCESSING CORPORATION
165 WEST 46th STREET, NEW YORK 19, N. Y.

the same degree of coverage as a one inch lens. Because of this, many users rely upon it entirely at camera position. This use can give a faulty reading, since we now know that the foreground will influence the meter while the background may contain the important picture element.

The widely publicized advice to aim a Weston meter slightly groundward on scenics to avoid sky influence can be equally faulty. The sky may be of prime importance. Remember our snow discussion.

The incident light use of a Norwood meter on exterior sets to evaluate the sunlight falling upon the subject is also open to occasional interpretation. This method presumes that, since the sunlight falling upon a white pigeon, brown dog and black bear may be the same, then the exposure should always be the same. We know differently. Take a lesson from your eyes. They compensate for variations in subject matter. *(Such compensation is recommended in the Norwood instructional material, which states in part: "If an unusually light or dark scene is encountered it may be desirable to depart slightly from the indicated exposure when shooting color."*—Ed.)

Finally, we have the cameraman who takes a reading from the back of his hand at subject position. This theory presumes good flesh tones at all times. But it also forgets that flesh values may not be the dominant tone in a scene. As a matter of fact, they rarely are.

Well, then, what system of light measurement will produce accurate results at all times? The visual comparative scale method! This simply means the mental preparation of a scale of light values of representative subjects and the use of this scale in conjunction with the eye to estimate exposure.

Few of us realize that we possess, without cost, a finer light-sensitive cell in our eyes than any manufacturer will ever be able to produce. With only slight training in referring the findings of our eyes to a comparative light scale, our eyes will do a job of exposure estimation that no meter can duplicate. But this eye meter has a virtue and a fault that are well to remember. The virtue lies in its unsurpassed ability to judge accurately the comparative densities in a given scene. The fault lies in its inability to retain these exact impressions for more than a momentary period.

In other words, the eye can judge accurately the difference between two grays in a scene to be a full stop. But it cannot look at a given gray and then, after a five minute lapse, positively identify it as the same gray that it had previously seen. It is because of this inability of the eye to carry over a reading that it is necessary to prepare a mental scale of light values. With such a scale, the retention lack is overcome. It might go like this:

f/11: snow, white houses, beaches, sea gulls, etc.

f/8: nearby people, gardens, houses, not in shade, etc.

f/4.5: blue suits, evergreen trees, northern blue sky overhead, etc.

If, at first, the cameraman distrusts his ability to prepare a mental scale, he can use a simple but effective aid. Prepare a dozen small cardboard squares, scaling from white to black, which can be clipped together. Their light values in sunlight can be lettered. With such a chart, it is no trick soon to train the eye to an accurate evaluation of scene components. You can then check your observations with a meter and trace the reason for eye and meter differences, if any exist. The exposure calculation is then elementary—a simple decision as to what scene elements you intend to favor. In making this decision, keep the following factors in mind:

1. Examine your scene critically, with a view to background and composition values which will affect exposure.
2. Eliminate or minimize any picture elements which are outside of good color range.
3. Correct composition to give prominent position to the elements you intend to favor.
4. Use your eyes to compare and estimate density values.
5. Check your findings with a good meter.
6. Set your exposure for the effect you desire.

And remember — good composition plus good judgment equals good exposure!

Little subjects—big reward

[Continued from page 132]

sunlight reaches that particular spot. Sometimes, too, the foliage which is shading the nest from above can be carefully and temporarily tied out of the way to enable the light to penetrate to the nest.

We have also found a mirror-surfaced reflector very helpful in beaming light into dark areas that cannot otherwise be lighted. Surprisingly, the birds generally remain on the nest, or come and go as they please, even with the bright beam of light shining directly on them. In the case of small animals, exposure is not a difficult problem; they generally can be lured out into the open by proper baiting. We shudder to think of the quantities of peanuts and other delicacies we have used!

In the relatively few situations where direct exposure readings cannot be obtained with a meter, one can estimate the proper exposure by taking a reading on a nearby subject of similar color and lighting. Or one can be guided by the exposure directions for the film being used.

HIGHER CAMERA SPEEDS

Generally there is little need of the higher camera speeds in wild life photography, unless one is particularly interested in slow motion studies of birds in flight or a fast moving subject like the hummingbird. A little of slow motion pictures usually goes a long way, for audiences will quickly tire of this unnatural presentation. Then, too, in closeup work fast camera speeds are rarely helpful. Since the area being pictured is so small, fast action by the subject will almost surely take it out of the camera's view even as you press the starting button. Also, the greater noise of the camera at the higher speeds often serves only to frighten the birds and animals out of camera range.

PLANNED ACTION

Creating amusing and more than ordinarily interesting sequences with bird and animal actors is perhaps the most difficult part of the entire job. Ingenuity in planning sequences either at the time of taking them, or later in editing, has much to do with the film's success.

Here are just two examples that will give a hint as to what we mean: (1) we once fed a young prairie dog a somewhat stale marshmallow cookie so that we could get good closeups of his chewing, as well as shots showing how much his front paws resembled hands as he handled that rubbery cookie! (2) in editing a sequence on the American egret we carefully cut in closeups of frogs so that a closeup of the frog is followed by a shot in which the egret, standing knee deep in the reeds, suddenly swoops down with its bill and apparently gobbles up the poor frog!

If you have not yet tried wild life filming, why not plan to this summer?

Buds and bonnets

[Continued from page 138]

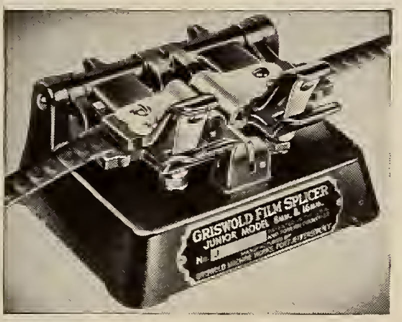
Take the lot of them as they leave the house, bound churchward. Get a closeup of Sister primping in her new pink dress, show Buddy in his new blue suit (complete with the I-hate-new-duds look on his well scrubbed face) and catch the baby in her first little organdy dress.

But above all make up to Mother in her fleeting moment of fashionable splendor. Harassed and hurried by the morning's housework, show how she yet leads all the family in Easter finery. Even stage, before or after the big day, a glamor shot, pictured only in a mirror, as Mom adjusts her chic new bonnet. The tribute to her will be worth the trouble.

YOUR BEST BUY in a splicer for 8 and 16mm films

GRISWOLD JUNIOR MODEL

The GRISWOLD JUNIOR is no toy. It's an all-metal, precision instrument, with the same high quality for which the larger GRISWOLD models are noted, and the same exclusive features that make splicing so easy, any movie maker can get a perfect splice right on a frame line every time. Yet, with all its high quality and special features, the price is surprisingly low—particularly as the GRISWOLD Junior invariably gives long years of trouble-free splicing service. It's the ideal splicer for home movie-makers, camera clubs and all others who make 8 and 16 mm movies. Get details and prices from your local Photo Dealer, or write to our National Distributor—



GRISWOLD JUNIOR MODEL
Splices 8 and 16 mm Sound and Silent Films

NEUMADE PRODUCTS
427 West 42nd Street
New York 18, N. Y.

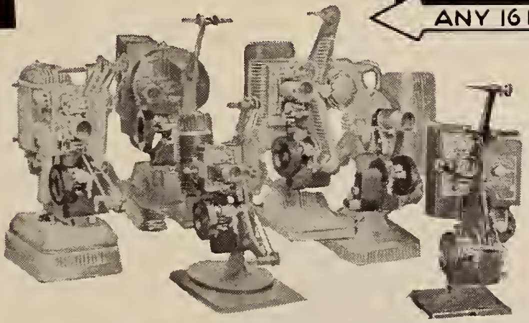
GRISWOLD MACHINE WORKS
DEPT. A, 410 MAIN STREET, PORT JEFFERSON, N. Y.

16 MM *Silent* Projectors Converted to SOUND

Play Through Any Radio or amplifier... DO IT YOURSELF Nothing Else To Buy!

Only $69.95

ANY 16 MM MAKE OR MODEL



Convert your silent 16mm projector to sound with Apex adapter. Easy to do—three simple steps. Sound head attaches to projector with special bracket. Perfect synchronization — plays through any radio or amplifier. Not a gadget—but a permanent precision sound head, as used in highest priced sound machines. Approved and recommended by sound engineers. Takes less than an hour to convert most 16mm projectors. Order, giving make and model of your projector. $69.95 includes sound head, radio film adapter, attachments, instructions—everything you need.

Apex Sound on Film Adapter easy to attach on Ampro-Imperial; Bell & Howell Filmo-Diplomat and Filmo-Showmaster; Kodascope Model G, EE, 16-10 and 16-20; Keystone Model K-160 and A-82; Revere Model 48, Victor-Cine, Bolex Model 8-16; and most other 16mm projectors including foreign makes. Dealers Write.

Ready now! 2000-ft. Extension Reel Arm.

Designed especially for each make and model of 16mm. silent projector.

Guaranteed to fit. Price per set $9.50.

Write for free illustrated folder

APEX-VIDEO CO., Dept. 3, 813 Central Ave., Balboa, Calif.

8 CLUBS 16

The people, plans and programs of amateur movie groups everywhere

New York 8's Guest Night A stimulating program of 8mm. films has been arranged for the eleventh annual Guest Night of the New York 8mm. Motion Picture Club. The affair is scheduled for Friday, May 6, at 8:30 p.m. in the Hotel Statler (formerly Pennsylvania). New York City.

Among the films to be shown are two winners in the 1948 Ten Best contest—*Rainbow Trail,* by O. L. Tapp, ACL, of Salt Lake City, and *The Wolf's Tale,* by George Valentine, ACL. A group of short films by the Copenhagen (Denmark) 8mm. Club and two other national contest winners, *The Brush Off,* by Merle Williams, of Los Angeles, and *Escape,* by Francie E. Barrett, of Seattle, round out the program.

Tickets, which cover refreshments following the screening, are priced at $1.50 each, tax included; they may be obtained from Britt Boice, 210 Lincoln Road, Brooklyn 25, N. Y., or from Joseph F. Hollywood, FACL, 65 Pine Street, New York 5, N. Y.

Kenosha winners Top honors in the recently concluded 1948 contest sponsored by the Kenosha (Wisc.) Movie Makers Club, ACL, went to Timothy M. Lawler, jr., ACL, for *Trilogy.* The Reverend Edwin Jaster, ACL, took second place in the 16mm. class with *Flowers On Parade. A Girl, A Camera and Canada* won first place in the 8mm. class for Eldon L. Voelz, with *Outdoor Essay,* by Bernard Hockney, coming in second. Contest finals were judged by the ACL.

The club is currently engaged in looking at entries in the annual slide contest. Mr. and Mrs. George Vanden, of Chicago, will again be the judges in this year's event.

Fond du Lac anniversary The end of their first year of activity was celebrated recently by members of the Fond du Lac (Wisc.) Movie Makers, ACL, with a dinner at the Elks Club. Charles C. Kruse, ACL, a professional filmer, was the principal speaker, taking as his subject *Movies In Industry.* His latest production was presented at the affair. E. C. Damrow, local manufacturer, also spoke on the same subject.

Also shown was *While The Earth Remaineth,* 1945 Maxim Award winner by Frank E. Gunnell, FACL. Vice-president Gilbert L. Giebel, ACL, presided as toastmaster.

Dr. Rudolph Van Gelder

ARTHUR LABUSOHR, ACL, president of Passaic (N. J.) Cinema Club, ACL, congratulates Gene Huebler, ACL, president of Amateur Movie Society of Bergen County, for guest show put on by latter group.

KINGS CINE CLUB members (l. to r.) Harry Krantweiss, Jack Rind, Henry Seigel and Sam Weiner see demonstration of DeJur Amsco equipment by Dr. A. A. Leonard, bearded DeJur chief engineer.

Utah banquet The Utah Cine Arts Club, ACL, of Salt Lake City, recently held its seventh annual banquet. O. L. Tapp, ACL, a recent Ten Best winner, was awarded an "Oscar" for his winning film, *Rainbow Trail,* which was screened at the dinner.

Among other films shown were *Love Thy Neighbor,* by Al Londema; *Fun 'n Fishin',* by Howard Frederick, and *The Lady and the Lion,* by LeRoy Hansen, ACL.

The following officers were installed for the current year: Mr. Londema, president; Mr. Tapp, vicepresident, and Helen Christensen, secretary-treasurer.

Westwood elects The Westwood Movie Club, of San Francisco, chose Ed Kentera, ACL, as president and Angus Shaw as vicepresident in a recent election. Bill Helms became the secretary and Margaret Smith the treasurer.

A competition is being conducted between the Westwood unit and the Long Beach Cinema Club. Each club is producing a group film based on a common script. A trophy for the winner is to be supplied by the losing club.

Miami hosts Maxim winner Ralph E. Gray, FACL, twice winner of the Hiram Percy Maxim Award, presented two of his pictures before a capacity audience made up of members and friends of the Miami (Fla.) Movie Makers Club, ACL, during a recent visit. The films shown were *Mexico At Work And At Play* and *Paricutin.*

Victorian winners Awards for the 1948 Five Best Films have just been announced by the Victorian Amateur Cine Society, ACL, of Australia. Dr. F. A. Bellingham took top honors with a fine fishing film, *Some That Did Not Get Away*. Reg Smith captured second and third places with *The Three Trees* and *Going Places and Doing Things*. Fourth position was filled by Ken C. Rankine with *Beyond the Blue Horizon*, and fifth position by O. H. Jones with *Albury Beautiful*. All were 16mm. color.

New in New York The Man-Brook Amateure Photoplay Club, made up of residents in both Manhattan and Brooklyn, was organized recently in the New York metropolitan area. Aim of the new organization is to produce 16mm. photoplays, both in the dramatic and documentary fields.

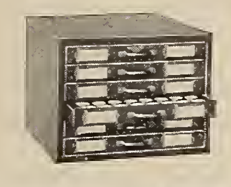
Leo M. Reffi is president, with Thomas Gannon as secretary. Joseph Gannon and Mary and Ruth Mundy are active in planning the club's future productions. The club is anxious to have others join who are interested in the club's program, especially cameramen and technicians. Mr. Gannon may be reached at 94 Doscher Street. Brooklyn, for further details.

San Francisco session A discussion and demonstration of projectors was presented members of the Cinema Club of San Francisco recently by Ralph V. Butterworth. He pointed out essential factors to look for in purchasing such a machine for home use.

Larry Duggan, ACL, screened his *European Kaleidoscope*, a 16mm. color film of a trip made last year. Headlining the program was *Silver City*, a rousing Western on 16mm. color sound film by Ray Dakker, who also outlined plans for his next epic of the wide open spaces, *Dark Timber*.

Hamilton ballots The Hamilton Amateur Movie Makers, of Ontario, Canada, have chosen their new officers for the current year. Gerald F. Robinson, ACL, became president, Harry Beube, vice-president, and Mrs. R. Britton, secretary-treasurer. W. J. Hill was named program chairman and E. C. Cope the membership chairman.

Brooklyn contest Results of the annual contest among members of the Brooklyn Amateur Cine Club, ACL, have recently been announced, as follows: in the 16mm. class, Bert Seckendorf was awarded first prize for *Sands of Time*. Second prize went to Arthur Gross, ACL, for *Under the Florida Sun*, with



NEW! SLIDE FILE CABINET

ALL STEEL
FIREPROOF
INDEXED
PRACTICAL
EFFICIENT

• File Drawer for individual slide holders . . . Model SF-S.

FOR ALL 2" x 2" SLIDES

• File Drawer for "Blocked" unit slides . . . Model SF-5-S.

Files readymounts, glass, etc., heavy gauge welded construction thruout . . . 5 drawers, instant selection. Overall size 15" wide; 12" deep; 13" high. Olive-Grey enamel baked on. Polished chrome trim.
Model SF-5 holds 1250 slides (2500 readymounts)
Model SF 5S holds approx. 2500 slides (5000 readymounts)

FILMSTRIP CABINET
MF-6 Similar to Slide Files . . . has 6 drawers, adjustable dividers. Holds over 300 regular 1½" 35 mm filmstrip cans . . . overall size 15" wide; 12" deep; 13" high.

New 16mm Catalog No. 17 Now Ready

16 MM EQUIPMENT
Film Cabinets • Power Rewinds • Splicers • Film Cleaners • Projection Tables • Reels—Cans • Complete Line.

Neumade TRADE MARK
427 WEST 42 ST. • PRODUCTS CORP. • NEW YORK, N.Y.

KODACHROME DUPLICATES
8MM. and 16MM. FINEST QUALITY 11c PER FOOT
Mail Orders Accepted
Hollywood 16mm. Industries, Inc.
6060 HOLLYWOOD BLVD. AT GOWER
HOLLYWOOD 28, CALIF.

GUY HASELTON • KODACHROME

00 ft. "Rose Parade," 16mm	$30.00
340 ft. "Rose Parade," 16mm	51.00
(The above, in SOUND: $37.50; $64.00)	
8mm, 100 ft. "Rose Parade"	15.00
120 ft. "Boulder Dam," 16mm	18.00
400 ft. "Glacier Park"	60.00
140 ft. "Glacier Park Animals"	21.00
120 ft. 'Canadian Moose"	18.00

7936 Santa Monica Blvd., Hollywood 46, Calif.

STOP APOLOGIZING FOR YOUR MOVIE TITLES
Write today for a FREE A-to-Z Sample Title Test Kit. Make titles that are different . . . better and tailored to your taste. Try our method . . . FREE.
COMPLETE COLOR OR B.&W. OUTFIT $6.50
A-to-Z MOVIE ACCESSORIES
175 Fifth Avenue Dept. M New York 10, N. Y.

Easy • Quick • Convenient
MOVIES BY MAIL
from our
FILM RENTAL LIBRARY
FREE! our 1949 Sound movie catalog, hot off the press. Feature programs as low as $3.75.
Write to Dept. R
PEERLESS CAMERA STORES
FINEST HOME MOVIE SELECTION
138 E.44th St., New York 17, N.Y.

Cinélarger
MAKES STILLS FROM MOVIES
$18.95 tax incl.
AT DEALERS EVERYWHERE
Now, you can make fine, lively enlargement prints from your 8MM or 16MM movie films. CINELARGER copies B & W or color movies on to B & W film and color movies on to color film. CINELARGER uses #620 roll film which, after exposure is developed and printed in the usual way. 8MM gives 16 negatives—16MM gives 8 negatives. Enlargements up to 8 x 10. Cutting movie film unnecessary.
Write for illustrated folder
TESTRITE INSTRUMENT CO., Inc.
NEW YORK 3, N. Y.

Close Outs
100 SOUND PROJECTORS
All Makes
$64.50 to $159.50
Good Used Condition

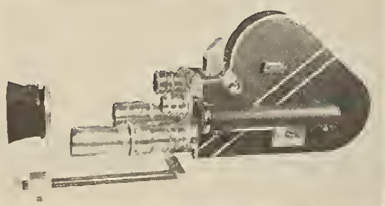
50 FEATURES & SHORTS
Slightly Damaged $4.95 Per Reel Up
SENT SUBJECT TO INSPECTION

Simplex 35mm Sound Projector
Excellent Condition . . $195.00

Used 1600′ Reels .... $ 1.25 Postpaid
3—750 Watt Lamps ...... 10.75 Postpaid
2—Photocells for Any Proj. 9.50 Postpaid
(Send Check or Money Order)

NATIONAL FILMS
RALEIGH, N. C.
Projctors Available on Rental-Purchase Plan

DISTINCTIVE EXPERT
TITLES and EDITING
For the Amateur and Professional
16 mm. — 8 mm.
Black & White and Kodachrome
Price list on request
STAHL
EDITING AND TITLING SERVICE
33 West 42 St. New York, N. Y.



Custom Built to Your Cine Special
"C" Mount Turret—the original and only of its kind built to date—is imitated, but not duplicated for accuracy and precision workmanship. Ccr.espondence invited from the serious filmer. The cost is moderate, $175.
ARTHUR H. HART
Cinematic Developments & Cinechrome Lab. Since 1938
2125 Thirty-Second Ave. San Francisco, Calif.

BLACK AND WHITE • KODACHROME
ENLARGED 8 to 16 REDUCED 16 to 8
DUPLICATES
GEO. W. COLBURN LABORATORY, Inc.
164 N. Wacker Dr., Dept. M, Chicago 6, Ill.

★ FILM BARGAIN ★
Gov't Film—Outdated But Guaranteed
16MM KODACHROME Type A.............. $ 4.95
3 for 13.50
16MM x 50′ SUPER X.................... 2.50
3 for 7.00
16MM x 50′ SUPER XX.................. 2.75
3 for 7.25
All Film Includes Eastman Kodak Processing
DELTA PHOTO SUPPLY 693-A THIRD AVE.
N. Y. 17, N. Y.

TRADE FIBERBILT MARK
SHIPPING CASE
Safeguard your Film. Ship in FIBERBILT CASES.
400′ to 2000′ 16mm.
FIBERBILT CASE CO.
40 WEST 17th ST.
NEW YORK CITY

Charles H. Benjamin, ACL, taking third place for *Happy Birthday*. Fred Ursini, Mr. Gross and Sam Fass, ACL, received honorable mentions in this class. Joseph Carbonero took first place in the 8mm. group with *It's All in the Viewpoint*. In the novice class, Benjamin Haber was awarded an honorable mention for *Cape Cod Vacation*.

Milwaukee awards The annual banquet of the Amateur Movie Society of Milwaukee, ACL, was the scene recently of the presentation of awards to winners of the 1948 contest. Top honors in the 16mm. field went to Ruth and Glenn Evans for *Travellure*, with runners-up *Oozla's Magic*, by John W. Bakke, and *Hat Hunt*, by Richard J. Franzel, ACL, filling second and third places, respectively.

In the 8mm. class, Howard Gennrich captured first place with *A Midsummer's Day Dream*. Elizabeth C. Leis took second prize for *Cape Cod Holiday* and Earl J. Peychal came in third with *Chicago Railroad Fair*.

Long Beach fetes The Past Presidents Club (called "Ex-Its") of the Long Beach (Calif.) Cinema Club named Joseph Stoklasa winner of the Past Presidents Trophy for 1948, for his film, *Canadian Rockies*. Mr. Stoklasa is the second member to hold the trophy, which is awarded annually and passed on from one winner to another. Each winner receives a small trophy in addition. Only past presidents of the parent club are allowed to vote in this competition.

Go to Guatemala!

[Continued from page 143]

less in a plane. The silvery color of the body and wings gives a false reading. Therefore, on a bright sunny day with outdoor color film, your best opening is *f*/8 at regular camera speed.

EXPOSURE IS EASY

A few notes on exposure: The average elevation you will reach will be about 5,000 feet above sea level, except for one spot at 10,000 feet. Your meter readings can be followed without worry at either altitude. For the difference in light intensity is negligible except that on distant landscapes from the higher point. Then close your lens down one half stop to compensate for the excess of atmospheric haze.

If you don't have a meter along, basic estimates of exposure can be made easily. Using color film, nearby scenes of people and their actions generally call for *f*/8; under excessively bright conditions you may use a half stop less. In the shade, your average exposure will be about *f*/3.5. Here again, opening or closing one half stop will depend on the color of the subject. I found that of forty two scenes taken in complete shade, six required larger openings than *f*/3.5, including one taken at *f*/1.9 and half speed.

A BRIEF BEGINNING

Both you and your audience will be eager to get to Guatemala. So begin your film in a way that will lead you swiftly into the first location scenes. To give you an idea, my opening fades in on my wife looking through some travel folders on Guatemala in general. She then picks up an airline folder advertising flights to the country, and the scene fades out. The next scenes are in flight on the way down.

Just for example, suppose you use a variant of my opening. After the aerial scenes en route, follow with a few shots of arrival at the airport. Then slowly pan up to the lettering on the main airport building: *Aurora Airport, Guatemala City, Alt. 4898 feet*. Your location is established.

At this point I must make a very important interjection. Upon arrival, your luggage will be carried from the plane to fumigation chambers, to be returned to you four hours later. Whether the fumigation process will injure film or not I can't say, but I didn't care to take chances. With firm insistence, you should be allowed to keep your camera with you and remove extra film from your luggage.

IN THE CAPITAL

At Guatemala City you will find a wide variety of appealing subject matter. For physical background, you will want to shoot Aurora Park, Reforma Boulevard, Campo del Marte, the Central Market and the National Palace. For human interest, narrow your viewpoint to street scenes, interesting shops, posters, movie theatre marquees and window displays. The beautiful examples of Guatemalan handicraft can be filmed through the shop windows if you shoot on the sunny side of the street. Expose according to your meter reading.

INLAND TO ANTIGUA

Traveling westward into the highlands, you drive over climbing roads, via Lake Amatitlan, Palin and Santa Maria de Jesus, to Antigua. Here is a treasure trove of history. Once the old Spanish capital, the city was destroyed by earthquake in 1773. The molding ruins of that era are impressive and picturesque. You will want a well rounded coverage of Antigua.

IDYLLIC LAKE ATITLAN

You proceed next to Lake Atitlan via Chimaltenango, Zoragoza, Patzicia and Patzum. Most of these small villages are similar. My advice is to pass them by pictorially. You will find almost more than you can cover at the main stopping points.

You will be tempted to take some shots from the moving car. The roads are quite narrow, winding and very bumpy, and you feel it will be fun to show how you rode. My result was eye-jolting. But take one shot anyway, to get the desire out of your system, and then don't be sorry when you have to throw it away later.

Coming to Lake Atitlan, you descend a mountain over a winding road. There are countless opportunities for sensationally beautiful views of this lake from the heights. You'll never forget the scene. Dotting the shore are numerous Indian villages, easily visited by a casual and comradely motor launch. At the Hotel Tzanjuhu, where you will stay at Lake Atitlan, barefooted Indian girls in colorful tribal costume will dance for you to romantic marimba music. Remember your reaction shots of both dancers and musicians.

FABULOUS CHICHI

The trip into Chichicastenango is arranged to bring you there on market days. Here is the highlight of your trip. Your first impressions will be of dazzling color and teeming activity. You will be helpless for the moment with amazement and admiration. As you recover, you'll settle down to taking pictures.

But there is so much to film, it is best to plan a little in advance. In one corner of the square is the imposing, mysterious church of Santo Tomas. On the broad, worn steps leading up to it, male Indians kneel in prayer before entering the church. Incense burning braziers make the air faintly blue with drifting smoke. Go up on the steps near them. Take a semi-closeup of a brazier as it swings, then move back one or two steps and include the head of the Indian. Dwell here a bit and shoot out over the teeming market square. You're in an elevated position for an excellent long shot.

Now move down among the natives for more detailed shots. The market is divided into sections selling church candles, food, bread, drinks, trinkets, basketry, pottery and clothing. Film these in any order you will, but don't forget your closeups. Around the sides of the square there are other shops whose entrances are merely open wall sections. There is enough light filtering in to shoot them at *f*/1.9 at eight frames a second.

SIDE TRIPS

If you have any film left after your fling at Chichicastenango, here are attractive side trips from that village as a hub: to Sacapulus to see the salt mines and mineral baths; to Totonicapan for pottery and textiles; to Monostenango for blanket weaving and to San Cristobal for textiles. And on your way to these places you will pass Santo Cruz del Quiche, San Francisco el Alto and Quezaltenango, each of which has its own bit of Guatemalan color and history.

The trip as described will be the one you'll take, since it covers the principal area of the country and the most popular communities. My picture runs 800 feet of 16mm. color and I see in it now where I did a poor job. One purpose of my writing this fully is to help you avoid the same mistakes. I know you will have a wonderful time. I hope you will make a fine picture.

So, *para un buen viaje a Usted, yo dare Usted salud y pesetas y tiempo para gastarlas.*

Synchronizing sound on wire

[Continued from page 135]

USING THE DISC

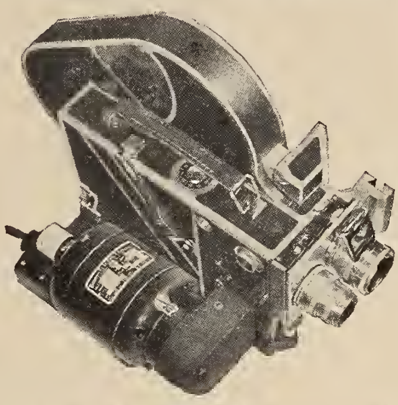
This disc is now positioned on top of the recorder's takeup spool. When the projector is running at 17.7 frames per second, the segments appear to stand still. A power fluctuation, speeding up or slowing down the recorder, makes the disc appear to rotate. At this point, by adjusting the projector speed control, the disc is brought back to its original seemingly static position. Should the disc appear to make a complete revolution, the time element gained or lost (depending upon the direction of rotation) is only .87 of a second. This is nullified when the disc is returned to its original position. It is, therefore, readily apparent that it is possible to project an 800 or 1600 foot film, and at no time to be out of step with the music and narration by more than a fraction of a second.

TECHNIQUE FOR RECORDING

Preparation of the wire for use with the film is exacting, but not difficult. With the projector and recorder set up as in Fig. 1, and with a clean roll of wire in the machine, the film is projected—with the frame speed held in phase with the wire by means of the strobe disc just discussed. The exact start of the film is recorded on the wire by speaking into the microphone the word "start" or "click." A similar signal should be recorded for the beginning and end of each scene, together with a brief, objective description of the scene. This scanning and identification of the film, scene by scene, is carried out throughout its length without stopping.

Then, with stop watch in hand, the recorder wire is played back two or three times and the exact timing and

SYNCHRONOUS MOTOR DRIVE
for the
E. K. Cine Special



110 Volt A. C., Single Phase, 60 Cycle

This motor will run in synchronization with either 16mm. or 35mm. sound recorders. It is provided with mounting platform which permits removal of magazine while camera remains mounted on motor.

Drive coupling attaches to single-frame shaft of camera and is mated to spring-steel drive arm of motor gear box. This assures that camera mechanism cannot be damaged if a film jam occurs as the spring steel arm drive will shear. This is easily replaced.

A knurled knob on motor armature permits rotating for threading. "On-Off" switch built into base. Platform base threaded for ¼" and ⅜" camera tie-down screws. Rubber covered cable with plugs included.

Price $150 . . . Immediate Delivery

FRANK C. ZUCKER
CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

FROM THE
PERSONAL COLLECTION
OF LT. COMDR.
Clifford J. Lishman
United States Navy (Ret.)

MOVIE MASTERWORKS
IN FULL COLOR

Here are those films with the master touch of Clifford J. Lishman, Master Cameraman, 7-Seas Voyager, and World Traveler. Superb color, continuity and composition. Shipped complete with reel and can, these are silent films with titles and/or expertly timed narration.

Which would you like to see first?

AVAILABLE IN 16mm, 100 FEET - ZION, BRYCE OR GRAND CANYON - $17.65 ea.

AVAILABLE IN 16mm, COMPLETE EDITION WESTERN WONDERLAND, a trip through Zion, Bryce and Grand Canyons - $65.50

DEATH VALLEY, a full visit to California's most colorful scenic region - $65.50

***JUST RELEASED*... COLORFUL SAN DIEGO, where California began.**
16mm, 100 foot reels . . . $17.65.
16mm Complete Edition . . . $65.50.
All the above also come in 8mm. Complete Editions, $29.75. Fifty ft. Editions, $8.25.

Lt. Comdr. CLIFFORD J. LISHMAN (U.S.N. Ret.)
Dept. 44 Box 132, La Jolla, California, U. S. A.

YOU MUST BE PLEASED OR MONEY BACK

NOT MIND READERS

PERIODICALLY, we receive at League headquarters a letter which reads something like this: "Dear Sirs: As secretary (president or publicity director) of the ABC Amateur Movie Club, I have been asked by our members to write you concerning the scarcity of news of our group that appears in your Clubs department in MOVIE MAKERS.

"We notice that the New York, Kansas City and Los Angeles (or Philadelphia, Denver and San Francisco) clubs get in your column regularly, but that our club never gets in at all. I feel sure that you are getting regular reports of our meetings. . . . What's the answer?"

The answer, nine times out of ten, is just what you expect: (1) the club *has* been sending in "reports," but they haven't been sending news; or (2) the club hasn't even been sending reports, because Joe thought Charlie was doing so, Charlie thought Bill was, Bill thought, etc.

Correction of this latter mistake is easy—appoint one member specifically as club news secretary. Correction of the former difficulty, however, requires an understanding of the difference between reports *(Members of the ABC Movie Club enjoyed a swell program of films recently. . . . Thanks, Jim, Erma, Don and Elsie!)* and genuine news items.

Names, for example, make news—whole names, exact, specific and correctly spelled. *What* films were on the swell program? And *who* are Jim, Erma, Don and Elsie? We're not mind readers, you know.

THE AMATEUR CINEMA LEAGUE, INC.
Founded in 1926 by Hiram Percy Maxim

DIRECTORS
John V. Hansen, *President* Ethelbert Warfield, *Treasurer*
C. R. Dooley, *Vice President*
Mrs. L. S. Galvin
H. Earl Hoover
Harold E. B. Speight
Philip N. Thevenet
Stephen F. Voorhees

The Amateur Cinema League, Inc., sole owner and publisher of MOVIE MAKERS, is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Five dollars a year.

AMATEUR CINEMA LEAGUE, INC., 420 LEXINGTON AVE., NEW YORK 17, N. Y., U. S. A.

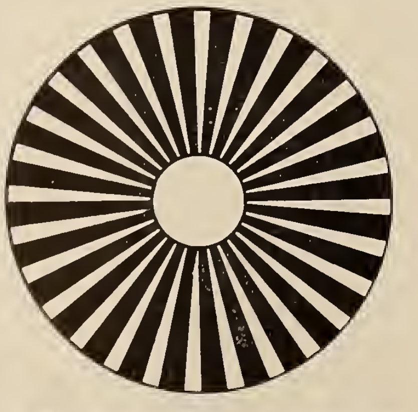
description of the scenes written down. Using the wire in this way, instead of the film itself, does away with the several added screenings needed for rehearsal. This preliminary recording, or the time sheet you have made up from it, can also be used in selecting and synchronizing the musical score to be used with the film. When this has been decided on, I then record it on a fresh roll of wire to check on its final fitness.

You are now ready to write and time your final narrative—for it should be understood that your earlier factual comments were not intended as a finished commentary. I find it desirable to make one or two dry runs of the finished narrative against the projector and scene sheet, before committing it to wire. Then, when it has been recorded, I make a final test run of the narrative wire alone against the picture. If all is in order, you are now ready to combine music and narrative in a master recording.

In its simplest technique, this consists merely of playing records on a phonograph, with the microphone of the recorder placed in front of the phonograph loudspeaker. At the proper instant, from the prepared script, the microphone is drawn slightly away from the speaker and the appropriate narration is spoken into it. Assuming that the timing has been accurate, the finished wire will then be found to coincide exactly with the projected film as it is timed against the strobe disc on the recorder.

GETTING STARTED

Starting does not present so much of a problem as might be expected. It is possible, for example, to start the projector on the first note of the music. A more exact means of starting is to have a punch mark in one frame of the leader. This punch mark is set just past the gate of the projector, and the projector is started with the clutch engaged. The recorder is then started and allowed to make a predetermined number of revolutions, at the completion of which the clutch on the projector is released. There are other methods of starting, and some may suggest themselves to you.



STROBE DISC for 17.7 frame per second projection has 28 segments to sync with the recorder

As your interest in magnetic sound increases, you may wish to have your local radio serviceman make up equipment for recording through an electronic circuit, rather than picking up your music through the speaker of the record player. While better reproduction is obtained in this way, it is not an essential to satisfactory results. You may even find it desirable to use two turntables, so that one record may be faded out and the other faded in—although it is surprising how smoothly you can change musical selections with a single turntable.

FIDELITY IS HIGH

Doubtless, you will want to know how faithfully a wire recorder will reproduce your music and narration. I can only say that I think you will be amazed at the fidelity of one of these machines and that a demonstration will convince you. Priced from just over $100.00, there are now many recorders available to provide added enjoyment for your films. And, if you are worried about what the Little Woman will say when you bring that new recorder home, relax! The rest of the family will have as much fun with it as you do!

$ $ MAY 1st IS DOLLAR DAY $ $

A plan whereby YOU can join the Amateur Cinema League at a cost of ABSOLUTELY NOTHING!—if you *act* before May 1st!

Beginning May 1st, the ACL will be forced to raise its annual membership fee to $6.00. BUT RIGHT NOW—the ACL is able to offer YOU a plan which, in effect, will give you a FREE MEMBERSHIP.

Here's the ACL's offer:

With every new ACL member that you sign up before May 1st, the ACL will give you a $1.00 reduction on your annual dues of $5.00.

In other words: 1 new ACL member will cut your dues to $4.00
2 new ACL members will cut your dues to 3.00
3 new ACL members will cut your dues to 2.00
4 new ACL members will cut your dues to 1.00

and A FREE MEMBERSHIP with 5 new ACL members.

Here's what you do to take advantage of this offer:

A) Each time you sign up a new member, fill out one of the coupons at the right of this page and mail it, together with his check or money order for $5.00, to us. Be sure that you enter your name (and address) also on his blank, to get proper credit.

B) When you have sent in as many new member applications as you wish deducted at $1.00 each from your own dues, fill out your own application form (coupon at bottom of page) and return it to us with the proper remittance after your earned deductions. *Your own application form must be mailed not later than May 1st!*

(You will find the ACL service data listed below not only interesting but useful in outlining the advantages of the ACL to your prospective members.)

Here's what the AMATEUR CINEMA LEAGUE offers every movie maker who wants to get the most out of his hobby:

You will receive at once:

The ACL MOVIE BOOK—the finest guidebook to 8mm. and 16mm. movie making. 311 pages of information and over 100 illustrations.

MOVIE MAKERS — the ACL's fascinating, friendly, up to the minute magazine — *every month.*

And the ACL puts the following services at your disposal—to use as much and as often as you wish:

TECHNICAL CONSULTING SERVICE . . . Want to know what lens to use? About exposures? About lighting? Where to get equipment? ACL members just write (or drop in on) our consulting department—and get a prompt, detailed answer.

CONTINUITY and FILM PLANNING SERVICE . . . Planning to make a movie of your vacation? Of your family? Of your hobby? Or do you want to film a story with a plot? The ACL's consulting department will work up film treatments (outlines) for you, full of specific ideas on planning, shooting and editing footage. Special forms are available to help you present your needs to the consulting department.

CLUB SERVICE . . . Want to start a club? Or are you a member of a club that wants constructive ideas on how to build and hold the interest of its members? The ACL club department will give you helpful tips based on experience with clubs around the world for 23 years.

FILM REVIEW SERVICE . . . You've shot your film—and now you want to know how it stacks up? Are there sequences in it that you're not quite sure about? Any 8mm. or 16mm. film may be sent to the ACL at any time for complete screening, detailed criticism and overall review.

ACL members receive on application all ACL BOOKLETS and SERVICE SHEETS . . . Booklets on various phases of movie making and service sheets on specific problems that you may meet are published at intervals by the ACL. They are yours for the asking. Current booklets are: *The ACL Data Book, Titling Technique, Featuring the Family, Building a Dual Turntable.*

You will receive ALL THESE SERVICES *plus* the ACL MOVIE BOOK *plus* MOVIE MAKERS every month

—for only $5.00 a year!

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

(IMPORTANT: Mail this before May 1st!)

Date __________

I wish to become a member of the ACL, to receive the ACL MOVIE BOOK, MOVIE MAKERS monthly and all League services for one year. I have taken advantage of your special offer for obtaining new members and have already sent in ( ) new members.

Deducting $1.00 for each new member from my dues of $5.00 ($2.00 of which is for a year's subscription to MOVIE MAKERS), I am enclosing my check or money order for $______.

Name__________ Street__________

City__________ Zone_____ State__________

(Please print)

Date__________

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

Please enroll the following applicant as a member of the ACL, to receive the ACL MOVIE BOOK, MOVIE MAKERS monthly, and all League services for one year. His remittance for $5.00 ($2.00 of which is for a year's subscription to MOVIE MAKERS), made payable to Amateur Cinema League, Inc., is enclosed.

Name__________
Address__________
Recommended by:
Name__________
Address__________
(Please print)

Date__________

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

Please enroll the following applicant as a member of the ACL, to receive the ACL MOVIE BOOK, MOVIE MAKERS monthly, and all League services for one year. His remittance for $5.00 ($2.00 of which is for a year's subscription to MOVIE MAKERS), made payable to Amateur Cinema League, Inc., is enclosed.

Name__________
Address__________
Recommended by:
Name__________
Address__________
(Please print)

Date__________

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

Please enroll the following applicant as a member of the ACL, to receive the ACL MOVIE BOOK, MOVIE MAKERS monthly, and all League services for one year. His remittance for $5.00 ($2.00 of which is for a year's subscription to MOVIE MAKERS), made payable to Amateur Cinema League, Inc., is enclosed.

Name__________
Address__________
Recommended by:
Name__________
Address__________
(Please print)

Date__________

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

Please enroll the following applicant as a member of the ACL, to receive the ACL MOVIE BOOK, MOVIE MAKERS monthly, and all League services for one year. His remittance for $5.00 ($2.00 of which is for a year's subscription to MOVIE MAKERS), made payable to Amateur Cinema League, Inc., is enclosed

Name__________
Address__________
Recommended by:
Name__________
Address__________
(Please print)

Date__________

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

Please enroll the following applicant as a member of the ACL, to receive the ACL MOVIE BOOK, MOVIE MAKERS monthly, and all League services for one year. His remittance for $5.00 ($2.00 of which is for a year's subscription to MOVIE MAKERS), made payable to Amateur Cinema League, Inc., is enclosed

Name__________
Address__________
Recommended by:
Name__________
Address__________
(Please print)

THE "EIGHT"
THE "SIXTEEN"

"TOPS" in the personal movie field

Cine-Kodak Magazine Cameras

The "MAGAZINE 8" is the ideal choice for those who appreciate the economy of 8mm. full-color and black-and-white Cine-Kodak Film. For the finest in personal movie making . . . *for the larger, crisper pictures born of 16mm. film* . . . the "MAGAZINE 16" is your camera!

Both of these outstanding Cine-Kodak cameras load . . . permit film changes . . . in a matter of seconds! Both come equipped with fast $f/1.9$ lenses, instantly interchangeable with any and all of several Kodak Cine Ektanon and Kodak Cine Ektar wide-angle and "telephoto" accessory lenses. And both cameras permit a choice of taking speeds, including slow motion.

Attached Universal Guide—for *all* Cine-Kodak Films, indoors and out . . . dependable footage indicator . . . long-running spring motor . . . locking exposure button that lets you get in the movie yourself . . . adjustable view finder serving all lenses . . . rugged, lightweight construction . . . smart styling and finish—these, too, are shared by the Cine-Kodak Magazine Cameras.

The "Eight"—with *Lumenized* $f/1.9$ lens—$163 . . . the "Sixteen"—with superb, *Lumenized* $f/1.9$ Kodak Cine Ektar Lens—$195. Including Federal tax. Your Kodak dealer has them—now!

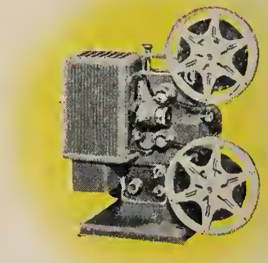
(Prices subject to change without notice)

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

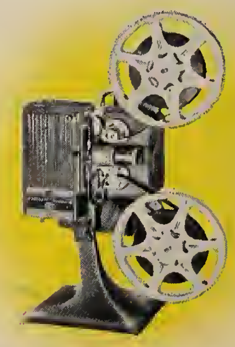
Kodak

"Kodak" is a trade-mark

To show your movies at their brilliant best



Kodascope Eight-33 Projector. *Lumenized* $f/2$ lens, 500-watt lamp; sturdy, popular projector for 8mm. home shows. $85.



Kodascope Sixteen-10 Projector. For large, brilliant shows in home or club. Powerful 750-watt lamp and *Lumenized* $f/1.6$ lens. $147.50. Kodascope Sixteen-20 Projector. $245.

MAY 12 1949

MOVIE MAKERS

MAY
1949
25c

PER.

THE MAGAZINE FOR 8mm. & 16mm. FILMERS

PLANNING TRAVELOGS • GADGETS FOR YOUR CAMERA • WELCOME TO PORTLAND

Another Great Offer You Can't Afford to Miss!

FROM

NATIONAL CAMERA EXCHANGE, MINNEAPOLIS

FULL LIST-PRICE TRADE-IN ALLOWANCE

$71.75 allowance for your model 25 Eastman 8mm. camera on a new Cine-Kodak Magazine 8 camera with F 1.9 lens at **$163.00**

$74.50 allowance for your Keystone 16mm. camera with F 2.5 lens towards a new Eastman 16mm. Magazine camera listing (with F 1.9 lens) at... **$195.00**

$147.50 allowance for your Eastman Kodascope 16-10 toward a new Sound Kodascope FS-10-N listing at **$345.00**

$77.50 allowance for your Revere 88 8mm. camera toward a new Eastman Magazine 8 camera with F 1.9 lens at.................... **$163.00**

$74.50 allowance for your Keystone R8 projector toward a new Keystone K108 projector with 750 watt lamp, list **$138.50**

$74.50 allowance for your Keystone R8 projector or Eastman model 33 projector toward a new Bell & Howell Picturemaster 8mm. projector listing at **$262.00**

$99.50 allowance for your Keystone K82 or $119.50 allowance for your Keystone K160 toward a new Revere sound projector list $299.50 or a new Natco sound projector at.................... **$298.00**

$198.00 allowance for your Movie Mite, $299.50 for your Revere sound projector, $298.00 for your Natco 3030 sound projector, toward the new Bell & Howell 185-B1 Filmosound 16mm. sound projector, list **$510.00**

$77.50 allowance for your Revere 88 camera with F 2.5 lens toward the new Revere magazine camera model 70, list **$132.50**

$20.50 allowance for your ½ inch F 2.5 lens toward a new ½ inch F 1.9 listing at.................... **$55.42**

$74.50 allowance for your Keystone A-7 16mm. Keystone camera toward a new Bell & Howell Autoload F 1.9, list **$214.08**

$89.83 allowance for your B&H Companion and $102.61 for your Sportster toward a new B&H Auto 8 (with F 1.9 lens and telephoto lens), listing at **$296.22**

SALE OF 16MM. SOUND PROJECTORS

All unconditionally guaranteed to be as represented and offered on a money back if not satisfied basis.

Brand new Bell & Howell model 179-G, listing at $495.00, 15 watt amplifier and 12 inch speaker, special	$369.50
Victor model 40B, sound and silent speeds, 12 inch speaker, 750 or 1000 watt lamp, good	$175.00
Victor model 40B, 7 inch speaker, sound silent and reverse action, excellent	$149.50
Victor model 25AC, 8 inch speaker, excellent	$125.00
DeVry model RS, 12 inch speaker, sound and silent, good	$125.00
Bell & Howell Utility, in beautiful walnut case, has still and reverse, also sound and silent speeds (like new)	$235.00
Movie Mite, excellent condition	$149.50
Ampro model U, 12 inch speaker, still and reverse, sound and silent, F 1.6 lens, original cost $500.00 special	$175.00
Bell & Howell model 120, original cost $640.00, excellent, 12 inch speaker	$225.00

OTHER MOVIE EQUIPMENT

Eastman Cine-Kodak Special F 1.9 lens, good	$369.50
Bell & Howell 16mm. gear driven projector, F 1.6 lens, excellent	$159.50
Brand new Vollette 16mm. projector, 2000' reel arms and case, 750 or 1000 watt lamp, original list price $245.00, special	$99.50
3 inch coated telephoto lens, F 4, special	$49.50
Wide angle 8mm. supplementary lens, Amplon, special	$9.95
Bolex 16mm. camera with 1 inch F 1.5 lens and 3 inch F 4.5 lens, good	$249.50
Bell & Howell 70-DA with 1 inch F 1.5 lens, like new	$249.50
Victor model 5 camera with 1 inch F 1.5 lens, black finish, excellent	$149.50
12 new 400' steel reels for	$2.40
New 1200' reels, each	$1.95
4 inch F 4 Cooke Telekinic, excellent	$75.00
3 inch F 1.8 Pan Astra	$125.00
2 inch F 1.5 Hugo Meyer Plasmat lens	$95.00
16mm. Zeiss Kinamo S 10 movie camera, F 2.7 Tessar lens	$39.50
Siemens 16mm. magazine camera, uses special cartridge, F 2.8 lens, like new	$39.50
Agfa 8mm. magazine camera F 2.8 lens, uses special cartridge	$19.95
16mm. Schneider F 1.9 lens	$75.00
Bolex 8mm. projector, 500 watt, with reverse, excellent	$75.00
1 inch F 3.5 Cooke lens	$19.95
4 inch F 4 Dollmeyer telephoto lens	$45.00

If you have any of the above cameras and wish to make exchanges as outlined, send your camera and remittance to us and we will prepay the new camera or projector immediately on hearing from you. If your present camera is not listed above, or if the item you desire is not listed, please write to us for our very liberal allowance for your present equipment.

NATIONAL CAMERA EXCHANGE

ESTABLISHED IN 1914

86 SOUTH 6th STREET
MINNEAPOLIS 2, MINN.

©CIB 189827

FOR ALL 16 MM SOUND PROJECTOR OWNERS—

BIG NEWS! BIG VALUES... BIG NAMES...

In Great Melody Home Movies For You!

CASTLE FILMS' NEW MUSIC ALBUMS

Here is a brand new selection offering the greatest entertainment values ever packed into one-reel films — expensively produced to place on your home movie screen the finest talent in the world of popular music!

SNOWTIME JUBILEE

featuring Ginny Simms with
Johnny Long and Orch.
"I'd Like to Set You to Music"
"Happiness Bound"
"Slap Polka"

TROPICAL SWING

with Desi Arnaz and his Orch.
Ethel Smith
The King Sisters
"The Breeze and I"
"Cielito Lindo" • "Cuban Pete"

RHUMBA CONGAS

with The Ritz Brothers
The Andrews Sisters
George Reeves
"Rhumboogie"
"Amigo We Go Riding Tonight"
"Brooklynonga"

SONG FESTIVAL

with
Woody Herman and his Orch.
The Andrews Sisters
Gloria Jean Jane Frazee
"I'll Pray for You"
"Il Bacio" • "Amen"

GEMS OF SONG

Starring Deanna Durbin
"Loch Lomond"
"La Boheme" • "Ave Maria"

HAWAIIAN RHYTHM

Matty Malneck and his Orch.
and Constance Moore
"Aloha Oe"
"My Loneliness Has Ended"
"Hawaii Sang Me to Sleep"

ROMANCE & RHYTHM

with Skinnay Ennis
Kenny Stevens
The Six Sweethearts
"Two Hearts That Pass in the Night"
"Play Fiddle Play"
"Bicycle Built for Two"

WESTERN MELODIES

with Dick Foran
"Give Me My Saddle"
"I'll Remember April"
"Trigger Trail"

ONE REEL EACH
Only $17.50 per reel

FEATURING THESE GREAT ENTERTAINERS

GINNY SIMMS
WOODY HERMAN
ANDREWS SISTERS
GLORIA JEAN
DEANNA DURBIN
RITZ BROS.

FREE to all sound projector owners.
Send coupon
TODAY!

CASTLE FILMS' NEW, EXCITING 1949 HOME MOVIE CATALOGUE
Profusely illustrated, describing Castle Films' wide variety of quality, professionally produced cartoons, sports, travel, world news, adventure and novelty home movies.
M-5

Name ______________________________
Street ______________________________
City ______________ Zone _____ State ______________
I have a ______________ 8mm _____ 16mm _____ Sound _____
(NAME OF PROJECTOR)

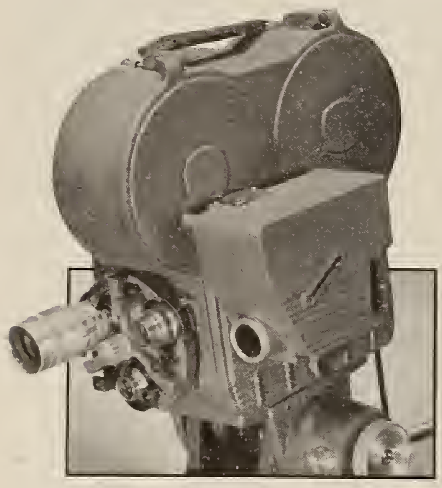
CASTLE FILMS
DIVISION OF UNITED WORLD FILMS INC.

1445 PARK AVE.
NEW YORK, 29

542 S. DEARBORN ST.
CHICAGO, 5

RUSS BLDG.
SAN FRANCISCO, 4

We have often been asked...



why the Auricon-Pro is the *only* 16mm camera made, regardless of price, which operates so silently it can be used within 10 inches of any sound recording microphone. We have been asked how it is possible to build a 16mm professional camera with synchronous electric motor drive, lens mount made to .0001" accuracy, film pull-down mechanism of hardened steel for rock-steady pictures, geared Veeder-Root footage counter, stainless-steel ball-bearing film gate for dependable in-focus pictures, solid aluminum machined camera body, and still sell this Auricon-Pro at $644.50 for the "Double-System" Camera (silent) Model CM-71S!

The answer is found in precision production plus years of experience building 16mm equipment, and world-wide sales made possible *by* the low price. Auricon Owners and Dealers call it "The best camera value on the market today!"

SEND FOR YOUR FREE COPY OF THIS AURICON CATALOG

Auricon Hollywood

BERNDT-BACH, Inc.
7383 Beverly Blvd., Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931

MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

May
1949

The reader writes 166
Closeups — *What filmers are doing* 171
Parades are a patchwork — *James M. Frost* 173
The new travelog — *Earl L. Clark* 174
Sound can be simple — *Walter Chapelle, jr., ACL* 176
June or January — *Dorothy M. Peper* 177
For the well dressed camera — *Maury Kains, ACL* 178
Welcome to Portland — *Dr. Leonard R. Purkey, ACL* 182
The clinic — *Aids for your filming* 184
From here to there — *Harold E. Richardson, ACL* 185
Films for television — *Jerry Fairbanks* 186
News of the industry — *Reports on products* 187
Late releases — *New 8mm. and 16mm. films* 193
Clubs — *People, plans and programs* 194
Beating the champ — *Editorial* 198

Cover photograph: Fritz Henle from Monkmeyer

JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Production Editor

JAMES YOUNG
Advertising Manager

Vol. 24, No. 5, Published monthly in New York, N. Y., by Amateur Cinema League, Inc. Subscription rates: $3.00 a year, postpaid, in the United States and Possessions and in Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Spain and Colonies, Uruguay and Venezuela; $3.50 a year, postpaid, in Canada, Labrador and Newfoundland; other countries $4.00 a year, postpaid; to members of Amateur Cinema League, Inc. $2.00 a year, postpaid; single copies 25¢ (in U.S.A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1949, by Amateur Cinema League, Inc. Editorial and Publication Office: 420 Lexington Avenue, New York 17, N. Y., U.S.A. Telephone LExington 2-0270. West Coast Representative: Edmund J. Kerr, 6605 Hollywood Boulevard, Los Angeles 28, Calif. Telephone HEmpstead 3171. Advertising rates on application. Forms close on 10th of preceding month.

CHANGE OF ADDRESS: a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

EASE...

it's wonderful!

NORWOOD Director

INCIDENT LIGHT EXPOSURE METER

▲ **with the amazing photosphere* and swivel head . . .**

NORWOOD DIRECTOR
INCIDENT LIGHT
SLIDE
ASA INDEX
SHUTTER SPEED
CINE
FRAMES

The Norwood Director determines exposure the modern way—by integrating and measuring all incident light falling on the subject. And it's so easy to use! Hold it in one hand, set the dial at the pointer number, and there's your perfect exposure. No other meter is so accurate, so simple, and so economical in the long run. Ask any one of the tens of thousands of satisfied owners who use it constantly for black-and-white and color pictures.

Only $32.03, including tax, complete with leatherette covered, gold stamped, plush lined steel case, neck cord, instruction manual, registration-guarantee card, ASA indexes, and calibration certificate. At your Dealer's, or write for free booklet, "Correct Exposure Determination".

*Reg. U. S. Pat. Off.

Norwood Director owners —Send for Your Free Norwood Director Memo #2

AMERICAN BOLEX COMPANY, INC. • 521 FIFTH AVENUE, NEW YORK 17, N. Y.

COMMONWEALTH
proudly announces
IMMEDIATE DELIVERY
of 2 additional
Major Company HITS
of the Edward Small Group

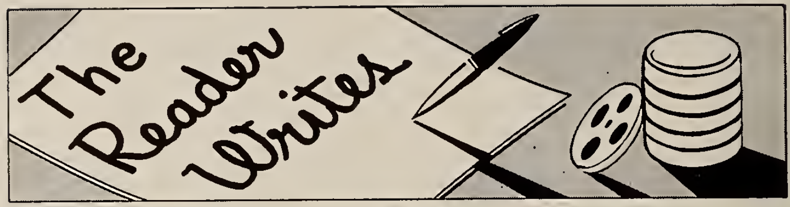
BEHIND HIS MASK... he slashed his way through a thousand intrigues!
Alexandre Dumas' Adventure
THE MAN IN THE IRON MASK
starring
LOUIS HAYWARD
JOAN BENNETT

"A GENTLEMAN AFTER DARK"
BRIAN DONLEVY MIRIAM HOPKINS

PLUS
KIT CARSON
Jon Hall, Lynn Bari, Dana Andrews
THE CORSICAN BROTHERS
Douglas Fairbanks, Jr., Ruth Warwick, Akim Tamiroff
SHIRLEY TEMPLE as MISS ANNIE ROONEY
William Gargan, Guy Kibbee, Dickie Moore, Peggy Ryan
JAMES FENIMORE COOPER'S
LAST OF THE MOHICANS
Randolph Scott, Binnie Barnes, Henry Wilcoxon
FRIENDLY ENEMIES
Charles Winniger, Charles Ruggles, James Craig, Nancy Kelly

For Rentals Communicate
with your leading
16MM. FILM LIBRARY

EXCLUSIVE 16MM DISTRIBUTORS
COMMONWEALTH PICTURES CORP.
723 Seventh Avenue, New York 19, N.Y.



This department has been added to Movie Makers because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes,* Movie Makers, 420 Lexington Ave., New York 17, N. Y.

MAKES AWARD VALUELESS

To The Editor: As a member of the League, I would like to suggest—in fact, to seriously urge—that the Hiram Percy Maxim Award be abolished!

The action taken by Mr. Frank Gunnell in "establishing a tradition" (he should have correctly called it a precedent) and followed by Mr. Ralph Gray has made the award valueless. Without stiff competition by such men as these, what does winning amount to? Nothing! Who wants to take a prize from mediocre competitors!

For the good of the amateur filmer everywhere, I earnestly call upon Messrs. Gunnell and Gray to retract their well intentioned but ill advised action and restore the Maxim Award to its former standing—the greatest prize open to American amateurs.

Dr. Alexis M. Melvin, ACL
Miami, Florida.

PLEASURE OF STUDYING

Dear Movie Makers: Why should a precedent be established by any amateur of retiring from future Ten Best contests and thereby denying most of us movie hobbyists the pleasure of studying the techniques used in making a great prize winner?

An observant amateur can learn a great deal from such pictures, and it has been proven that, with diligent application, even a consistent winner can be beaten.

So, what say, fellow hobbyists? Let us all ask the Messrs. Gunnell and Gray to rescind their decisions to abstain from future amateur movie contests. Let's try instead to make our own movies a trifle better than the previous winners and thus make them take a back seat in a really sportsmanlike manner.

Herman Hensel, ACL
Jersey City, N. J.

REGARDLESS OF ABILITY

Dear Mr. Moore: In regard to Ralph E. Gray's letter in March Movie Makers concerning his withdrawal from the Ten Best, I feel that any filmer, regardless of his ability, should compete in this yearly contest.

However, I feel that any amateur should not enter the same film in more than one national contest. This is unfair to fellow amateurs. One should be satisfied with one award on each film submitted, regardless of its merits.

O. L. Tapp, ACL
Salt Lake City, Utah

ALSO GOOD SPORTS

Dear Sirs: The Ralph Gray note of withdrawal from ACL competition is simply tangible evidence of good sportsmanship in following the lead of Frank E. Gunnell.

However, ACL members of the "also-ran" group—the men and women who have failed time and again to make even Honorable Mention but still continue to strive for honors—are also good sports. We don't want Frank or Ralph to duck out on us.

We of the Amateur Cinema League cannot afford to lose their active support nor the inspiration which their superlative artistry engenders, by accepting their withdrawal.

Edith T. Beach, ACL
Edward W. Beach, ACL
Muskegon, Mich.

FINEST IN THE LAND

Dear Movie Makers: Regarding the retirement from Ten Best competition of Frank E. Gunnell, FACL, and Ralph E. Gray, FACL, I sincerely feel that you should not accept their withdrawal.

Next to my Fellowship in the ACL, the greatest thrill I have received in my life was when I won the Hiram Percy Maxim Award. But it would have been a hollow occasion indeed if the great filmers whom I had considered invincible had stepped aside to let me do it.

I'd like to win the Award again sometime. But when and if I do, I want to compete against the finest filmers in the land. I think the majority of movie makers will agree with me.

Al Morton, FACL
Salt Lake City, Utah

We think they will too. For the considered decision of the staff of Movie Makers and the ACL, our readers are urged to read *Beating the Champ,* on page 198 of this magazine.

REPORT ON GUATEMALA

Sirs: Having but recently returned from Guatemala, may I say that my experiences did not jibe in all respects with those of Dr. Gilbert Schwartz, ACL, whose article you published in April.

No birth certificates or other proof of citizenship were required in our

The camera that films . . .

All 3 views from 1 position

while sighting through a single Micromatic view-finder!

You can be in "three places at once" with Revere "26"—able to shoot three views from one position. A twirl of the revolving turret head . . . a quick turn on the adjustable Micromatic view-finder—and you have the lens you want in proper position!

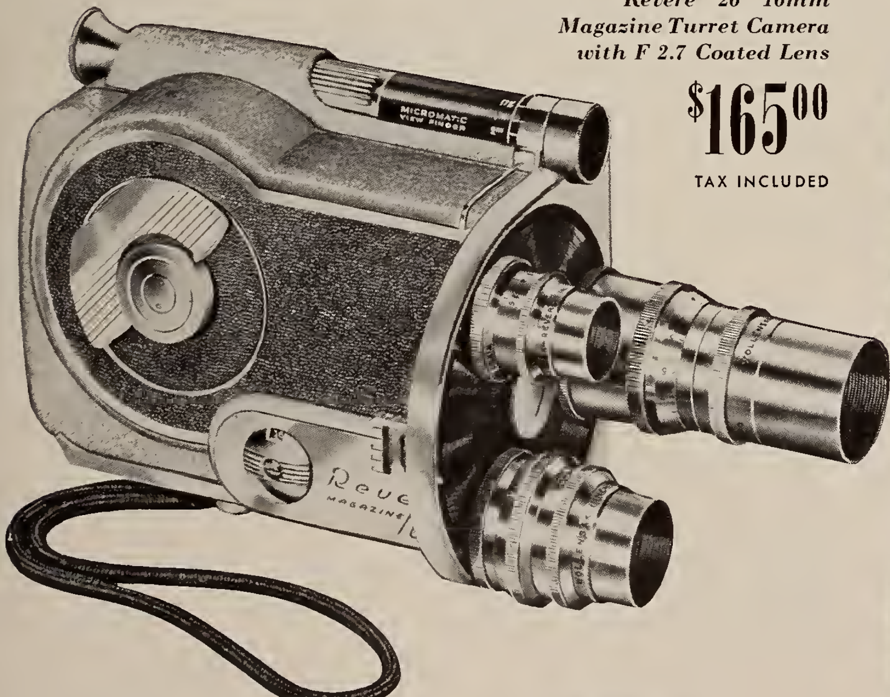
With your choice of normal wide angle and telephoto lenses instantly available, you'll get otherwise unobtainable views of sports events and intimate wild-life . . . candid shots of children and grown-ups in natural, unposed action, caught only when taken unawares.

Yes, your movie-making will take on new thrills and pleasure when you own a Revere "26." Ask your Revere dealer to show you this camera masterpiece today! REVERE CAMERA COMPANY, CHICAGO 16.

Revere "26" 16mm
Magazine Turret Camera
with F 2.7 Coated Lens

$165.00

TAX INCLUDED

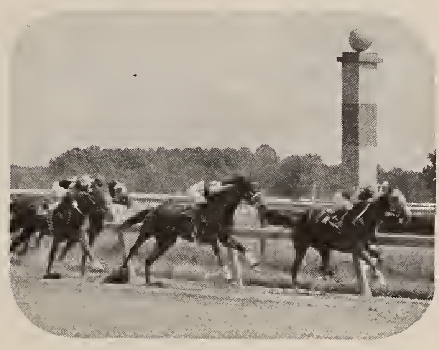


- *Instant Magazine Load*
- *3-Lens Revolving Turret Head*
- *Adjustable Micromatic View-Finder*
- *Continuous Run*
- *Single Frame Exposure*
- *Ratchet-Winding Key*
- *Five Speeds, Including Slow Motion*

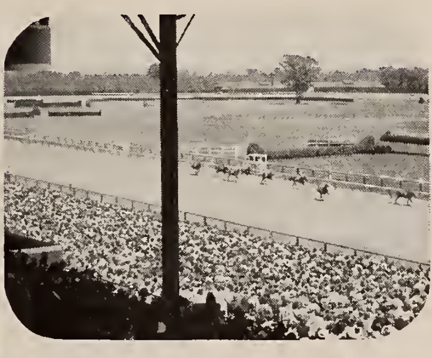
Revere

16MM MAGAZINE TURRET CAMERA "26"

IN PURSUIT OF HAPPINESS REVERE ADDS TO YOUR PLEASURE



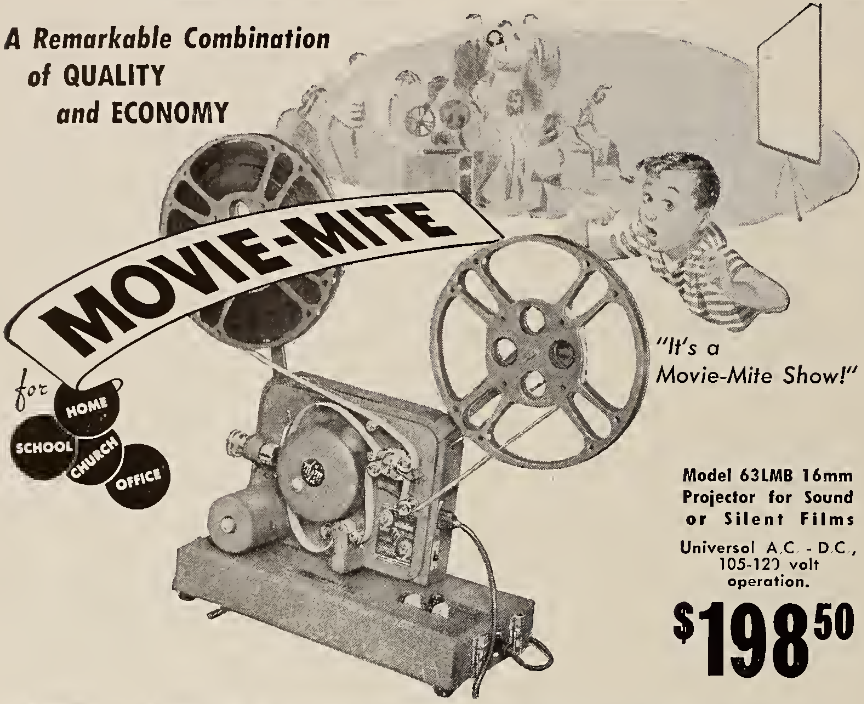
NORMAL VIEW—They're off! Using your regular F 2.7 lens, you open your movie record of the race with a distant shot of the break-away. Then you follow the horses down the track until they round the turn.



WIDE ANGLE—Here they are in the stretch! With your wide-angle lens snapped into position, you catch the mounting excitement of the race in an all-encompassing shot of the track and cheering crowd in the grandstand.

CLOSE-UP—It's neck and neck! Swinging the 3-inch telephoto lens into action puts you practically in the judges' laps. From your seat high in the stands, you get your own photo-finish close-up as the winners streak under the wire.

A Remarkable Combination of QUALITY and ECONOMY



Model 63LMB 16mm Projector for Sound or Silent Films

Universal A.C. - D.C., 105-120 volt operation.

$198.50

Write for details. See your dealer for demonstration.

MOVIE-MITE pioneered the idea that complicated, expensive equipment is superfluous and unnecessary for finest 16mm projection *outside an auditorium.* The modern MOVIE-MITE, for SOUND or SILENT 16mm films, features *light weight, compactness, simplicity, efficiency* and *economy* with marvelous results.

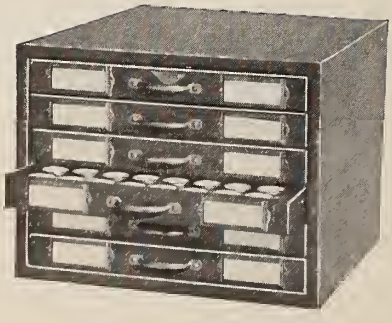
MOVIE-MITE CORPORATION

©1945 1105 E. Truman Road Kansas City 6, Mo.

FILMSTRIP FILE

ALL STEEL CABINET

- **FIREPROOF** • **DUSTPROOF**
- **SIX DRAWERS**
  Accommodates filmstrips of various lengths.
- **HOLDS OVER 300 CANS**
  Takes 1½" paper labeled lid cans commonly used for 35MM strips.
- **SIX ADJUSTABLE DIVIDERS IN EACH DRAWER**
  Easy to separate drawer into divisions of designed widths.
- **INDEXED**
  Two large index card holders for each drawer.
- **OVERALL SIZE**
  15" wide • 12" deep • 13" high.



Illustrated MF-6

2 x 2 SLIDE FILE

Files readymounts, glass, etc., heavy gauge welded construction throughout . . . 5 drawers, instant selection. Overall size 15" wide; 12" deep; 13" high. Olive-Grey enamel baked on. Polished chrome trim.

Model SF-5 holds 1250 slides (2500 readymounts).

Model SF-5S holds approximately 2500 slides (5000 readymounts).

Write for Illustrated Literature

NEW 16MM CATALOG NO. 17

Contains Film Cabinets • Power Rewinds • Splicers • Film Cleaners • Projection Tables • Reels • Cans • Complete Line.

Neumade TRADE MARK

427 WEST 42 ST. • PRODUCTS CORP. • NEW YORK, N.Y.

case. I was not asked to declare my cameras and film when I left this country. The film prices I found were about $2.00, not $1.00, higher than here. And our luggage was not fumigated on our arrival there by steamer.

On the other hand, I commend heartily Dr. Schwartz's suggestion that a written record be kept of all shots; and with his descriptions of what to shoot I am inclined to agree.

Olin Potter Geer, ACL
Scarsdale, N. Y.

ADS PAY THE COST

Gentlemen: I note in the March issue that some gentleman has written you objecting to the fact that Movie Makers carries advertising.

Apparently he is not familiar with the fact that ads mainly pay the cost of publishing the average magazine or newspaper, not the subscription price to the reader. I doubt if anyone who objects to advertising would care to pay these costs without it.

From the standpoint of interest, I personally find the advertising of the various photographic items as appealing as your articles.

Arthur H. Elliott, ACL
River Forest, Ill.

GREATLY BENEFITED

Dear Mr. Moore: I have been reading Movie Makers for more years than I would like to admit. And also I have greatly benefited from my ACL membership in many ways—including reading the advertisements to which reader Albert Walters, ACL, seems to object.

The advertisements are about the first thing I read and then simply drool at all the equipment I would like to add to my setup. Yours for continued success and bigger and better advertising.

Sidney A. Lazarus, ACL
Glen Ridge, N. J.

MORE FOR THE MONEY

Dear Sirs: In the column, *The Reader Writes*, in the March issue I was surprised to find a dissenting vote in the letter, *Not Much Help*.

Perhaps A. W. does not realize that advertising makes it possible for you, as it does for most magazines and newspapers, to give the members more for their money, not less, as he assumes.

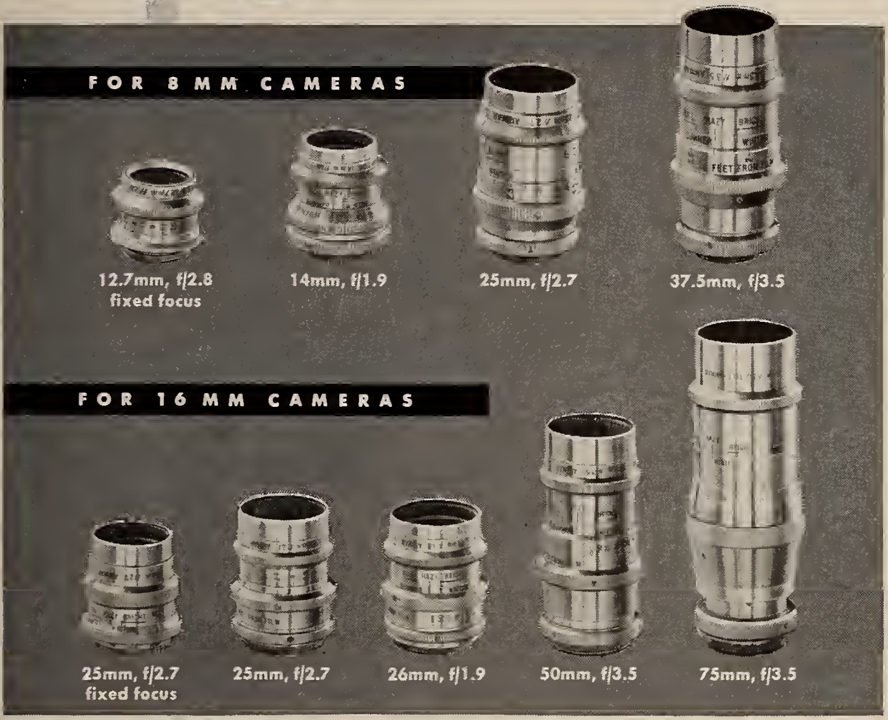
Being an average movie fan, I think that all of us can be very happy to have a medium such as Movie Makers. . . . And I'm *not* in the advertising business!

Kurt E. Gaida, ACL
Shawano, Wisc.

NOT COMPELLED

Dear Editors: I have noted from time to time, in the columns of *The Reader*

9 NEW Bausch & Lomb CINÉ LENSES


FOR 8 MM CAMERAS
12.7mm, f/2.8 fixed focus
14mm, f/1.9
25mm, f/2.7
37.5mm, f/3.5
FOR 16 MM CAMERAS
25mm, f/2.7 fixed focus
25mm, f/2.7
26mm, f/1.9
50mm, f/3.5
75mm, f/3.5

Now You Can Have TOP IMAGE QUALITY in Ciné Lenses

Now, it's Bausch & Lomb Animar Lenses . . . for *professional* quality in *your* movies. For many years, the world's leading cameramen in the big name studios of Hollywood have preferred Bausch & Lomb Baltar Lenses. Hollywood's finest motion pictures have been filmed with Baltars.

All of the experienced lens design and manufacturing know-how, accumulated by Bausch & Lomb in producing lenses for super-critical motion picture cameramen, has gone into the development of the new Animar series of lenses.

Now you can have crisp, sparkling, brilliant images . . . TOP IMAGE QUALITY . . . that films movies in their full magnificence of fine detail, subtle tone, and brilliant color. *Use* Bausch & Lomb Animar Lenses.

"For professional quality in Your movies"

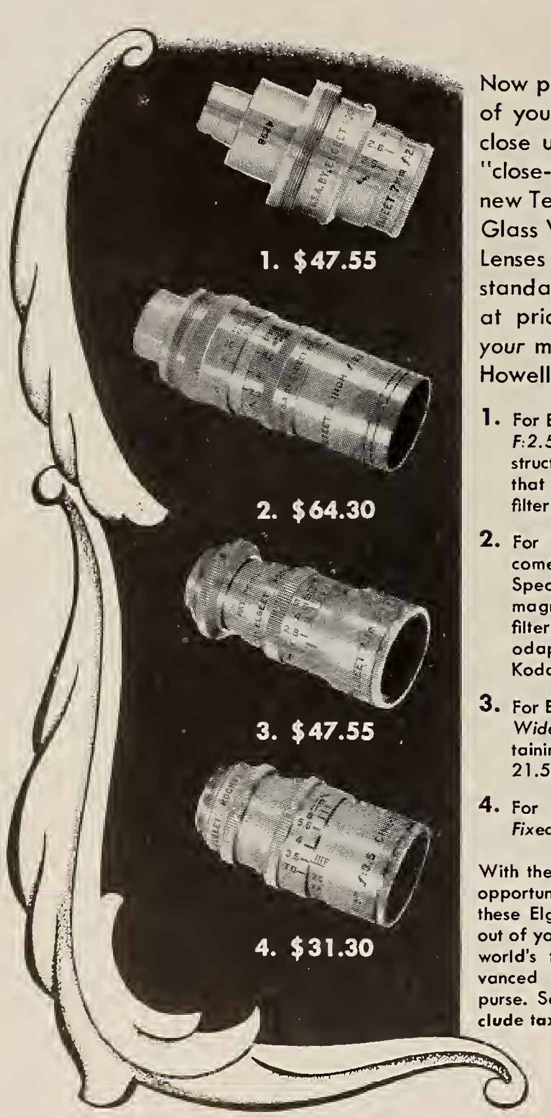
For professional quality in Your movies
BAUSCH & LOMB
ANIMAR LENSES

FREE FOLDER!

Get your FREE copy of this new folder on Bausch & Lomb Animar Lenses from your local dealer . . . or write Bausch & Lomb Optical Co., 566-E Smith St., Rochester 2, N. Y.

BAUSCH & LOMB
8mm and 16mm
ANIMAR LENSES

NEW! Elgeet Wide Angle and Telephotos
for EASTMAN and BELL & HOWELL MOVIE CAMERAS



Now price need not stand in the way of your getting those exciting action close ups from a distance—or those "close-quarters" group shots. Elgeet's new Telephoto Lenses that give "Field Glass Vision" and Elgeet Wide Angle Lenses that cover 4 times the area of standard lenses are available to you at prices you can afford—and for *your* movie camera—Eastman, Bell & Howell or any other make.

1. For Eastman Kodak Model 90. *Elgeet 7mm F:2.5 Wide Angle Lens.* Six element construction. Complete with filter retaining ring that accommodates standard 21.5mm filter disc.
2. For Eastman 16mm and 8mm Magazine cameras and 16mm Model K and Cine Special. *Elgeet 3" F:2.9 Telephoto.* 3 X magnification. Accommodates a series V filter under hood. Elgeet No. 400 Kodak adapter for rapid interchange of Elgeet Kodak accessory lens available at $6.95.
3. For Bell & Howell Auto-8 *Elgeet 7mm F:2.5 Wide Angle Lens.* Complete with filter retaining ring that accommodates standard 21.5mm filter disc.
4. For all 8mm movie cameras. *Elgeet 1½" Fixed Focus Telephoto Lens.*

With the outdoor season at hand—and all its opportunities for a variety of shots, you need these Elgeet accessory lenses to get the most out of your movies. In Elgeet Lenses you get the world's finest precision lenses, the most advanced optical design—at prices for every purse. See your dealer today. **All prices include tax.**

Elgeet OPTICAL COMPANY, INC.
59 ATLANTIC AVE. • ROCHESTER, N. Y.
Precision Optical Products
Where Quality is Important . . . ELGEET LEADS

DIRECT 16MM SOUND
with MAURER RECORDING SYSTEM

For the Producer of 16 mm business, educational and religious films

- EDGE NUMBERED WORK PRINTS
- SOUND RECORDING
- DUPLICATE NEGATIVES
- SYNCHRONIZED STUDIO PHOTOGRAPHY
- RELEASE PRINTS—COLOR and B & W

GEO. W. COLBURN LABORATORY, Inc.
164 N. Wacker Dr., Dept. M, Chicago 6, Ill.

BASS
CAMERA
W—CHICAGO—E
S

Send for your new Bass bargaingram NO. 257

Mercury, the Messenger of the Gods, has glad tidings for photo fans . . . the new Bass Bargaingram, filled with bargains, is out and waiting for you. Write for a free copy today.

Charles Bass
President

Quality since 1910
Bass Camera Co.
179 W. MADISON ST.
CHICAGO 2, ILL.

Writes, the rather hostile attitude of some subscribers to the inclusion of advertisements in Movie Makers.

I cannot possibly understand what objection there can be to these ads. They do not force themselves upon the reader. He is no more compelled to read them than he is to browse about the counters of a camera shop. But I for one delight in browsing about, not only in a camera store, but through the pages of Movie Makers advertising.

Sidney Moritz, ACL
New York City

THE ONLY TROUBLE

Dear Movie Makers: Would like to mention that I find your magazine excellent reading, with the ads nearly as interesting as the articles. The only trouble is that you just can't buy much of anything in the cine line in this country.

Ray Lawson
Warrague, Vict., Australia

ALWAYS INFORMATIVE

Dear Sirs: Thank you very much for Movie Makers for January, February and March. Personally, I like the adverts: they are always informative and interesting.

I do not think that they tend to crowd out the articles. In fact, the latter are more numerous and of better quality than in the similar magazine.

Kenneth Prior, ACL
Burnley, Lancs., England

WELCOME TO CALGARY

Dear ACL: Having moved to this "Sunshine City of the Foothills" in order to be close to Banff and Lake Louise, I would be glad to welcome any visiting filmers to these parts.

They will find me at the west end of the city, three blocks north of the Banff Highway.

F. Hine, ACL
1317 - 19th Avenue
Calgary NW, Alta., Canada

SWISS SHORT WAVE

Dear Reader Writes: I would like to thank the ACL members in the February issue who supported my suggestion for an ACL membership button or pin. Thanks a lot.

Now for a small favor. I am a short wave radio fan and listen to SBC Switzerland, every night at 8:30 p.m. Eastern Standard Time. I would really appreciate hearing from anyone interested in foreign reception and especially from some person in Switzerland having a knowledge of the various radio programs broadcast from that country and also the various frequencies to choose from.

Philip Lalonde, ACL
29 Wilson Avenue
Toronto, Ont., Canada

Closeups—What filmers are doing

Some 16mm. amateur filmer out in Nassau County, Long Island, has a mighty pleasant movie making opportunity ahead of him this summer—and at absolutely no expense.

The pitch is this. The Girl Scouts council there has an attractive summer camp for their attractive young charges, and they feel, with good reason, that an attractive film of it would help the cause along. They'll pay for the film, lights and operating expenses, you chip in your time and talents. Camp is open through July and August.

If you're interested, get in touch with Mrs. Donald H. Bowles, at Peacock Lane, Locust Valley, N. Y., or by phone at Glen 4-5547.

Maury Kains, ACL, who gives you *his* ideas on what the well dressed camera should wear (see page 178), has been a Hollywood cameraman for more than thirty years, having worked in regular production, cartoons, trick work and with Technicolor. He is at present engaged in the special effects department of RKO Radio.

We cite these facts because we think they are interesting, not because we find them, for the amateur, important in themselves. Frankly, we don't. In general, our experience with Hollywood cameramen as authors has been disappointing. Both their attitude and their ideas have been either too advanced or, by patronizing purpose, too infantile to be of real aid to the personal movie maker.

Not so with Maury Kains. There is, in our book, a simple, creative practicality about his gadgets which is realistic and refreshing. They are direct answers to direct needs. Like clamping his camera on top of a stepladder, for a tall tripod.

MAURY KAINS, ACL, author of *For the Well Dressed Camera*, with trophy for magic tricks.

The guy, it seems, simply likes to invent things. His No. 1 hobby, for example, is the invention of magic tricks. In fact, that "Oscar" which he is clutching in our illustration has nothing to do with movies. It is, rather, the Talbot Trophy, awarded annually by the Pacific Coast Association of Magicians for originality in the creation of magic.

Speaking of Hollywood reminds us to report that Leo J. Heffernan, FACL, of New York City, will be out there soon—courtesy of Paramount Pictures. Here's how . . .

It seems that P. P. had whipped up a winsome little souffle called *Dream Girl*, starring Betty Hutton. Along with it their typewriter tycoons dreamed up a contest for 100 foot amateur films called, of course, *A Movie Maker's Dream*. Well, when all the dreamlets had been adequately analyzed, Mr. H. turns up the winner—*Dream Lady*.

Did you know that wasps, mice and skunks—as well as bears—attack beehives? Well, we didn't; and this was only one of many odd and fascinating facts we learned from a recent screening here of *Harmony of the Bees*, by C. H. Bacon, ACL, of Victoria, B. C.

Running 800 feet of 16mm. sound on Ansco Color, the film is the result of three years of effort on Mr. Bacon's part and, you might say, centuries of disciplined regimen on the part of the bees. The extreme closeups in which the picture abounds were filmed with a homemade extension tube, on which Mr. Bacon mounted his 1 inch *f*/1.9 lens.

Hands-Across-The-Sea-Note: Impressed by our Clinic item on a four-lens turret design for the Cine-Kodak Special (in March Movie Makers), L. A. Danse, Supervisor of Materials and Processes in the Production Engineering Section of General Motors Corporation, in Detroit, has written Dr. S. S. Hayward, ACL, in Johannesburg, South Africa, to ask if he could buy a set of parts.

DELTA DOLLAR $AVER$!

THE BOLSEY CINE-FADER
For 8mm and 16mm Cameras

This device automatically times, wipes or fades. May also be used on projection lenses to achieve the same results on earlier films. Beautifully designed and made, The Bolsey Cine-Fader will give years of service. Masks are adjustable to give 16 combinations and effects. Shape of masks is limited only by your imagination. Attaches instantly to any lens. Fully guaranteed. Immediate delivery. Price... $22.50
EXTENSION TUBE — used with the Bolsey Cine-Fader for sharply defined effects 4.50

THE CINELARGER

For making your own still snapshots from either 8mm or 16mm film. Simple, easy to use with standard 620 Roll Film. Makes 8 exposures on each roll. Specify either 8mm or 16mm when ordering. Immediate delivery. Postpaid $18.95

One Free with Every Six!!
8mm — FILM — 16mm

Buy in quantity and save! These values are selected from our great stock of Government film. Price of film includes processing and return to you. FULLY GUARANTEED.

8mm	SUPER X, 50 Weston	$1.50
8mm	SUPER XX, 100 Weston	1.75
16mm	100' SUPER X, 50 Weston	3.00
16mm	100' SUPER XX, 100 Weston	3.50
16mm	50' MAGAZINE SUPER X	2.75
16mm	50' MAGAZINE SUPER XX	3.00

Order now—1 FREE with every 6 ! !

No C.O.D. Shipments without 20% deposit. Orders received without postage will be shipped Railway Express Collect.

DELTA
DELTA PHOTO SUPPLY
690 Third Ave., New York City 17 (Dept. MM-5)

8MM—16MM
KODACHROME
BLACK & WHITE
ELECTRONIC CONTROLLED
MOVIE DUPLICATES
8MM Enlarged to 16.
16MM Reduced to 8.
Free Catalog on Request.
NATIONAL CINE LAB
BOX 4425 • WASHINGTON 17, DC

THE SPIRAL PROCESSOR
60 foot capacity . . . Motor driven . . . Takes standard 11 x 14 tray (not included).
$75.00 including tax
LFI PRODUCTS 445 — 67th Street
West New York, N. J.

Easy • Quick • Convenient
MOVIES BY MAIL
from our
FILM RENTAL LIBRARY
FREE! our 1949 Sound movie catalog, hot off the press. Feature programs as low as $3.75.
Write to Dept. R
PEERLESS CAMERA STORES
FINEST HOME MOVIE SELECTION
138 E.44th St., New York 17, N.Y.

What makes water look wet in movies?

That's simple — it's Ansco Hypan Film.

And not only does this film make water look wet, but it makes people look real, makes grass look soft, makes thorns look prickly, makes sand look sandy.

In short, Ansco Hypan Film makes your movie scenes look completely, wonderfully natural. It gives them what a lot of people have come to call that "theater look" of the professionals.

For Ansco Hypan Film has a fine grain—a pleasing scale of tone values—a splendid panchromatic color balance.

Many claim that Ansco Hypan Film has moved their home movies into the way-above-average class. Let it do the same for you. **Ansco, Binghamton, N. Y.** A Division of General Aniline & Film Corporation. *"From Research to Reality"*.

TIPS ON TITLES —If you're taking pictures of kids, try this for your title run. Line up the kids, back to camera, with title signs on their backs. Train your camera on each sign for a few seconds, then have the kids turn around in a group.

ASK FOR

Ansco

8 and 16mm

HYPAN FILM

PARADES ARE A PATCHWORK

JAMES M. FROST

EVERYBODY loves a parade! The blare and beat of the brazen music, the rhythmic patterns of marching people, the flags, the floats and the feeling of good fellowship—these things appeal to us all.

But can you bring them back on film? The band music and the crowd noises, to be sure, you can secure on records; and their use as background accompaniment to your picture will contribute much to its effectiveness. But weaving the bright visual pattern of a parade is solely up to you and your camera. Perhaps of premier importance is achieving a sense of variety—variety of subject matter, camera distance and viewpoint. Almost equally on order is the need for dramatic compression, a cinematic operation in which, by selective sampling, you suggest rather than show the physical and temporal length of the parade.

On these and other parade problems, with the famed Portland (Oregon) Rose Festival as my principle subject, I have picked up some proved-in-the-field pointers. They may help you too when next the bands start blaring. Here, then, is how I last handled Portland's finest show.

CLOSEUP STUDIES of parade celebrities are best made with medium telephoto when the subject is at rest. Hand holding is out.

First, after checking the parade route in the newspapers, I listed camera positions that would assure a good front lighting on all parade subjects until late in the afternoon. My final choice was the south side of a fairly wide street, looking east. With the parade coming from the south, it turned the corner about a half block east, presenting broadside views for my long shots. Then moving west toward me, the floats could be taken head-on for medium shots, followed by closeups of detail. Tall dark trees, with their green leaves complementing the vivid coloring of subjects and floats, were a perfect background on the north. Dark non-glary buildings would do in a pinch. Light colored buildings make poor backgrounds because of lack of contrast. If, however, you can place them at your side or behind you, they serve well as reflectors to effect more even overall lighting.

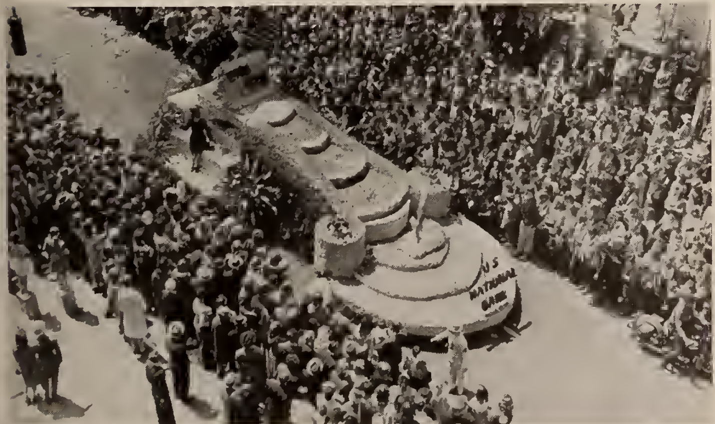
Variety of viewpoint and subject matter, stitched together with agile editing, make up this movie crazy-quilt

So much for basic camera position. With you, there, it is well to have a friend to help in changing lenses, sunshade and filter combinations and film. My helper also rechecked the lighting and alerted me for particularly interesting subjects coming around the corner. For it is hard enough to concentrate on shooting one subject properly without straining to see and prepare for what comes next.

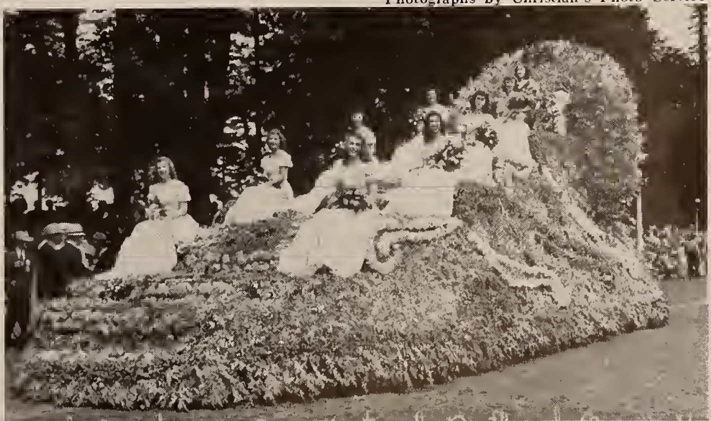
Now for technique. Your chief problem may seem to be the changing position of your subject matter, requiring thereby a readjustment of focus. But continual change in subject to camera distance need not mean continual change of focal setting—*if* the lens is set for its hyperfocal distance. Of course, this figure also varies with the lens focal length and the aperture being used. But a good average figure—say, with an aperture of *f*/5.6—would be 3½ feet for the standard ½ inch lens on 8mm. cameras and 14¾ feet for the 1 inch 16mm. camera lens. Either lens, set at its appropriate hyperfocal distance, will then be in focus on all

[Continued on page 192]

Photographs by Christian's Photo Service



A DOWN ANGLE, valuable as variety, creates a flat perspective and may tire audience if used too much. Side lighting casts good shadows.



DARK BACKGROUND, provided by trees or shadowed buildings, makes for good contrast. The camera angle to line of march is excellent.

OLD WORLD HISTORY, exemplified by its ancient buildings, might be the theme of this travel study through England and Scotland. Seen are Parliament, London Bridge, St. Paul's Cathedral; Walter Scott monument and Edinburgh Castle in Scotland, and Old Curiosity Shop.

THE NEW TRAVELOG

EARL L. CLARK, *Director, Associated Screen News*

"AS THE sun pulls away from the shore, and the ship sinks slowly in the West, we approach the lovely island of Lulu." With this satirical parody, Spike Jones has accurately pinpointed modern audience reaction to the old-style travelog. For no longer can a travel film rely for its appeal solely on far-away places with strange sounding names.

This does not mean that "pretty pictures" are no longer important. Attractive composition will always be of major importance in a scenic film. Picturesque material, color and pretty girls will always make a pleasant film to watch. But it does mean that a good travelog should be more than an illustrated lecture, more than a series of unrelated and relatively static scenes held together with inconsequential narrative. Today's travelog has been restyled and brought up to date. It has added to its old values the additional virtues of thematic purpose, dramatic action and logical continuity.

STATING THE THEME

This new travelog is a film with a mission: an objective. The theme is established early in the continuity, goes on to link up the pertinent sequences and provides a dramatic summation for the ending. Let's look at an example.

Let's say your travelog subject will be the Grand Canyon of the Colorado. Your theme, then, might be that of *Timelessness*, the timelessness of this age-old natural phenomenon and the timelessness of its appeal to the visitors who throng it annually. Your opening statement of this theme, presented either in subtitle or by narrative comment, might run as follows:

Product of more than a million years of ceaseless, natural conflict, the Grand Canyon—since its discovery in 1540—has created unending awe and admiration in its millions of visitors.

The body of the film would then present sequences illustrating this theme of timelessness: the revealing geologic strata and formations, the ceaseless struggle of rain and river to cut through the giant walls of rock, the unending flow of visitors down, up and around the trails, and, above all, their universal feeling of awe at this tremendous spectacle. Then, at the film's closing, the theme is rounded out with a restatement.

And thus the great river flows on into the future, as timeless and everlasting as its never-ending stream of visitors.

This close relationship of thematic introduction and summation can readily be adapted to any subject or idea. Take the excitement of fishing. . . .

OPENING: *Black bass—inch for inch—and pound for pound—the gamest fish that swims! He asks and gives no quarter. He's a real tackle buster.*

CLOSING: . . . *And when you hook into a bass—look out, brother, you're playing with a real tackle buster!*

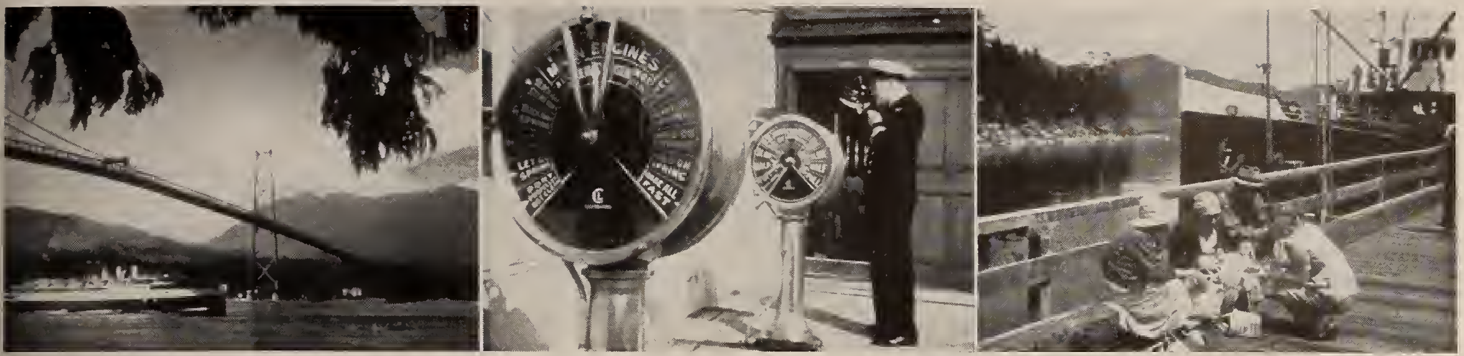
Or take the attractions of travel. . . .

OPENING: *Sailing day is a gay day for a white Empress.*

CLOSING: *As long as open sea lanes beckon, travelers will follow the wind.*

A purposeful theme, dynamic development and free-wheeling continuity comprise the New Look in modern travel studies

16mm. scenes by Associated Screen Studios



A LOGICAL CONTINUITY is suggested in these three related scenes of maritime adventures. Effective framing marks the long shot departure of the Empress liner, the bridge activities are a dynamic transition, while the Indian traders offer lively human interest.

FORCEFUL PRESENTATION

But the establishment and development of a theme is not all of the new look in travelogs. The presentation must have force and drama. The trick is not so difficult as it sounds. The keystone is action—action achieved not only from fast moving subject matter, but from a thoughtful application of camera techniques, words and music.

We are all familiar with cinematic action—speedboats, rushing trains, tennis, shuffleboard and the like. This type of material can well be used to breathe the fire of life into scenics, to increase the tempo strategically or to serve as active continuity links in the film. We also understand the action inherent in a changing camera viewpoint, with cuts, wipes and dissolves.

PANS CAN BE POWERFUL

But it is not so easy to visualize the action and dramatic punch, for example, that a single imaginatively planned pan can generate. Yet the sleepiest audience can be thoroughly startled to life with such a simple device.

A few years ago, for example, in filming the Vancouver waterfront, I noticed a small family of ducklings busily paddling towards shore. It was quickly decided to feature the family full-screen for several feet and then pan up slowly to the imposing waterfront silhouette.

In the cutting room, this material was edited in the best approved fashion of "leading the audience down a blind alley and then slugging it." A long, slow, pastoral sequence was swiftly built up at the pan with a musical crescendo. It hit the audience with full force as the skyline came into view. Drama had been accomplished with scenes that were individually static.

The narrative at this point added considerably to the effect. Note the punch obtained by the abrupt change of writing style:

Its pleasant paths and its lazy ponds are a quiet haven from the city's cares, at the city's very feet.

The camera then pans up with the musical crescendo to the skyline and . . .

Vancouver Harbour—focal point of Western commerce —land-locked haven for pleasure craft—home port of the Princess ships.

The desirability of these dramatic buildups lies in the fact that audiences either cannot (or do not wish to) stay at the same emotional level for long periods. So the good dramatist times his effects [Continued on page 196]

NEW WORLD ACTIVITIES as a basic theme contrast vividly with the placidity of the Old World history treatment. The continuity here is of the mixed type, in which similar but not directly related sequences are loosely joined together by broad narrative or titling.

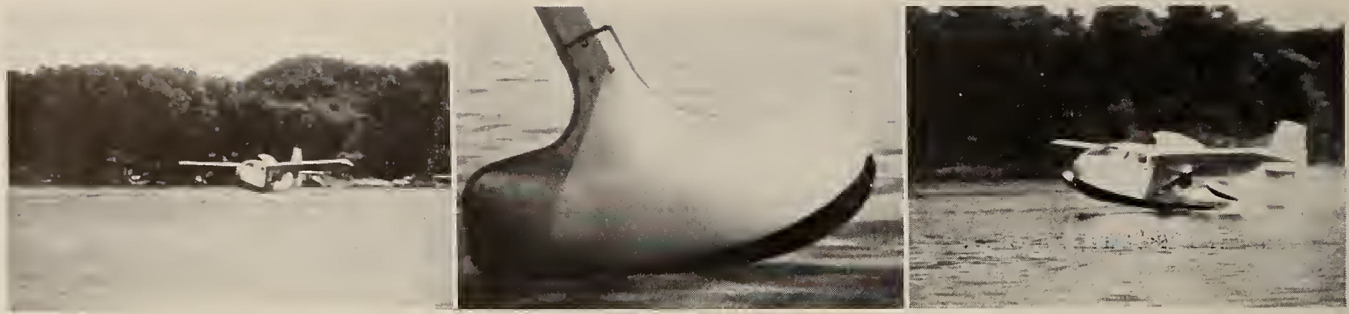


FIG. 1: Sound effect records, suggests the author, often can be exactly synchronized with action by cutting or adding required footage. Here, an added closeup of the plane's pontoon spun out landing scenes to timing of effect record.

SOUND CAN BE SIMPLE

A level headed amateur looks at home scoring—and finds it as easy as you want to make it

WALTER CHAPPELLE, JR., ACL

YOU got a phonograph in your home? Or a radio? Or a combination of both? Then you have got the makings of sound with your movies. . . . It can be just as simple as that—if you want to make it so.

One movie maker we know just pushed his radio-phonograph set down to the end of the living room one night before a screening. He then set up his screen in front of the radio, put a stack of appropriate records on the changer and had music with his movies. The playing time for four records is just a bit longer than the running time for a full reel of film. The extra music gave a nice leeway, continuing to entertain his guests while the projector was stopped and the room lights turned up. What could be simpler?

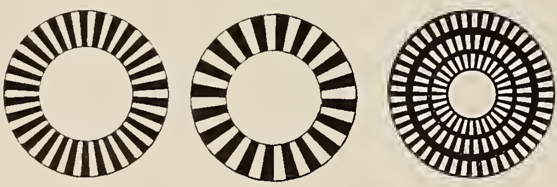


FIG. 2: Left to right, the first two strobe discs above are for 8 frame sprockets running 16 and 24 frames per second. Third disc combines 16, 20 and 24 fps on 12 frame sprocket.

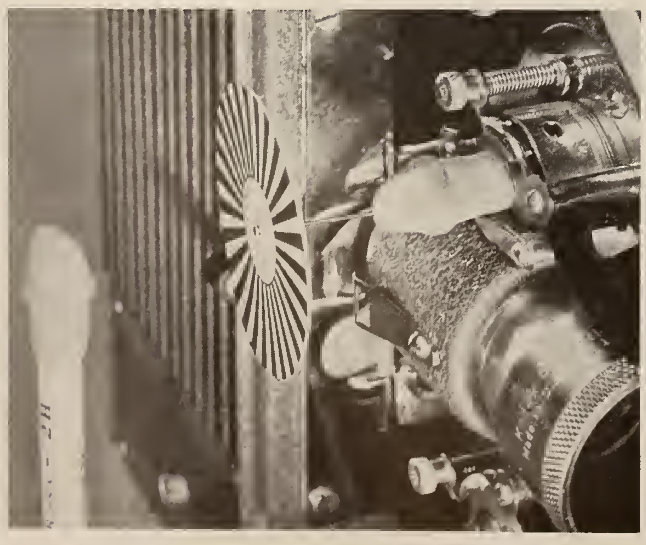


FIG. 3: The rubber eraser cap from an ordinary pencil provided author with the simplest kind of strobe disc mounting.

That arrangement, to be sure, was intended only as an experiment. But he found that music with his movies was a big improvement. So, after biting off that much, our movie maker went a bit further. He bought an inexpensive microphone for the radio. A radio service man hooked it up for a very nominal fee. This addition now made it possible to give a few words of commentary while the changer dropped another platter. That's about as far as he went—and he *liked* it.

Although, come to think of it, he did work up a few "one-record reelers," as he called them. He had one reel of autumn scenes which, with a little cutting, just fitted a recording he already had of *Trees*, by Kilmer-Rasbach. Another reel was a beautiful series of garden scenes and closeups of flowers; this was shown with a recording of Tschaikowsky's *Waltz of the Flowers*. It wasn't long before this movie maker realized he was having more fun with his films without much additional expense. So can you.

For so far, certainly, there is nothing difficult about disc sound. You could stop right here (as my friend did) and still greatly improve your shows. But, let's go on and examine some of the further possibilities for those who want a bit more polish in using music with their movies.

Like this, for example. . . . Suppose you place a separate turntable right next to your projector, so both can be controlled from the same spot. Then you can select only the most desirable parts of the records and vary the length of the commentary between musical selections. The simplest low-cost electrically operated record player with electric pickup is all that is needed. Or, if you are handy around a work bench, you can buy a turntable and pickup for a nominal cost and assemble them yourself. No amplifier will be needed. For this separate record player can be hooked into your regular radio.

Dual turntables, of course, will give a smoother show. There are one or two excellent factory made outfits on the market. Or the Amateur Cinema League has a clearly written booklet which tells how to assemble such an arrangement. But, except for mentioning them in passing, we do not intend to discuss

[Continued on page 189]

JUNE OR JANUARY...

No matter the season, a wedding movie is a must for today's bride and groom

DOROTHY M. PEPER

Photographs by Carl Goss

FEW occasions afford the amateur movie maker such attractive subject matter as the wedding party. And, if you are filming it for a friend, nowhere can you find a more precious or more lasting wedding gift!

For in the wedding party you have all the essentials of the successful home movie—interesting subject, good background and color, emotion and expression, and natural action throughout. In addition, you have the advantage of a chronological order in each phase of the event, requiring very little splicing from the opening scene to the climax.

Even so, it is advisable to do a little planning ahead—preferably with the bride or her mother—as to the length of the film and how it is to be apportioned among the sequences most desired. Also, it may be well to take a few favored guests aside and coach them to hover around the bride and groom during certain scenes, when those in the background can make or break the attractiveness of a shot.

The length of the film can be anything from one to several rolls—depending on the type of wedding, the accompanying social events and the compromise necessary between inclination and expense. It may include any number of pre-wedding events (such as choosing the ring, the wedding gown, etc.). And many will want to film the bride's luncheon, the wedding breakfast or the wedding reception.

In any event, you might begin your movie by filming the engraved wedding invitation, which should be held in the hands of the bride-to-be (with her engagement ring in evidence, of course).

Filming the ceremony itself is a matter of choice. It *can* be done—by using fast film and a camera with an *f*/1.9 lens or faster. But obtaining effective and attractive pictures is difficult, at best. And further, many people prefer not having such a solemn and sacred occasion, where emotions are so great, given the artificial air common to a Hollywood set. Thus, it is often better to skip the actual ceremony entirely—or to do it by suggestion.

Shots of the rehearsal, a less formal occasion, will offer a very good substitute, if desired. Otherwise, you might content yourself with the arrival of wedding guests at the church, with special attention to the bridal parties arriving last. And then step back for a distance shot of the church, surrounded by cars of the wedding guests—to serve as a fill-in denoting the passage of time of the ceremony.

One couple (during the war, when film was hard to get) began their wedding film where the wedding party emerged from the church and were treated to the traditional shower of rice. The camera then followed them to their car, and as they drove away shot the "Just Married" sign and old shoes tied on the back. Then the cameraman (having coached the groom to drive slowly) took a short cut and arrived at the reception in time to shoot the arrival there of the bride and groom, in closeup.

It will be ideal if the reception is to be held outdoors in the garden. If held indoors, then artificial lighting must be arranged for in advance. Handy arrangements are to put No. 2 flood bulbs in the overhead lighting fixtures and to supplement them with a portable lighting bar.

Any number of sequences can be made at the reception, with most scenes centering on the bride and groom, of course. Most important will be the cutting of the wedding cake, but arrange ahead for your human backgrounds to in-

[Continued on page 196]

THE FAMILY FILM

LEAVING THE CHURCH is a natural transition scene from the often unpictured ceremony to the reception.

CUTTING THE CAKE, a moment of tender gaiety, is a highlight you must not miss in your wedding picture.

For the well dressed camera

MAURY KAINS, ACL

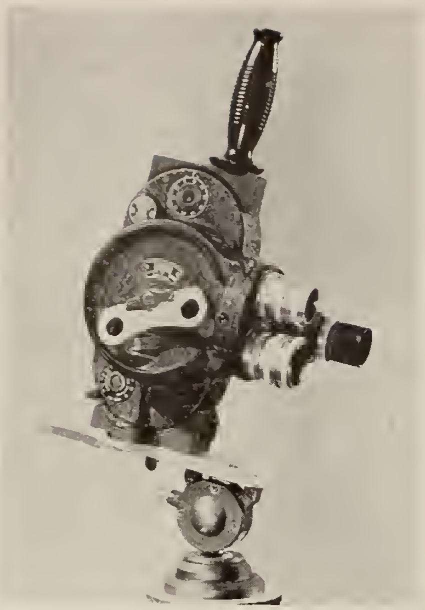


FIG. 1: A broader camera base, lenses aligned with the point of movement and top handle for increased control of tilting are shown here.

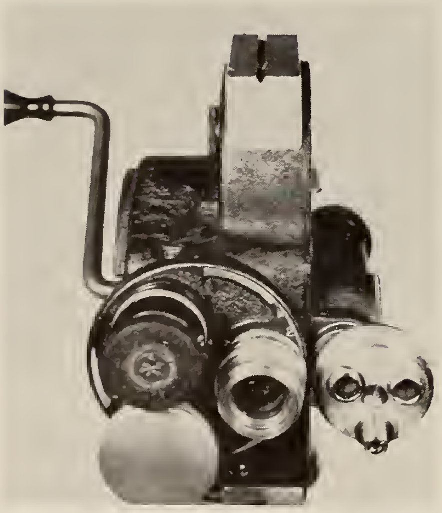


FIG. 2: Parallax is corrected laterally by gun sight groove in upper mounting block, then vertically by reference to lens-aligned viewfinder.

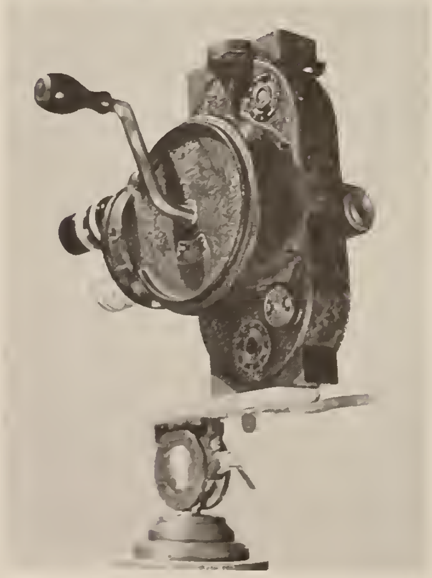


FIG. 3: Inverted camera mount, oversized, detachable winding crank and (upper right) built in camera spirit level are all illustrated here.

IN THIS age of specialization, when so many of us know so little about so much, it is perhaps inevitable that articles are occasionally designed by persons who are not so familiar with the needs of the customer as is the customer himself. And that goes for cameras, as well as, say, automobiles and washing machines. Especially movie cameras.

For thirty years I have been using the 35mm. and 16mm. cameras of a certain highly rated manufacturer. The workmanship in their cameras is of the finest and always has been. They have developed the steadiest movement ever designed for a movie camera. But, in my personal opinion, they fell a bit short of ideal design when they equipped this quality instrument with a base too narrow for its bulk. For, unless a camera has the firmest possible support, the cameraman cannot hope for steady pictures, regardless of how fine a movement his camera may have.

ADD BIGGER BASE

And so, I have increased the size of my camera base by adding a cast duraluminum block (see Fig. 1). This block is attached to the camera by means of a brass screw and is therefore removable at any time. It has several threaded holes in its underside, making it possible to accept an off-standard tripod screw, should one own a foreign tripod head. It also provides a spare hole or two, should you accidentally strip the threads on one of the others.

But best of all, it affords a steadier base, which is essential on all shots which require camera movement or dollying. Vibrations, transmitted by the dolly, are reduced to the minimum when the camera has a broad base to support it. Another feature of such a broad base is the matter of balance. By using any one of several threaded holes in the base, whether one's camera is hand held or on a support, the cameraman can select a balancing point which most appeals to him for the particular shot he is making at the time.

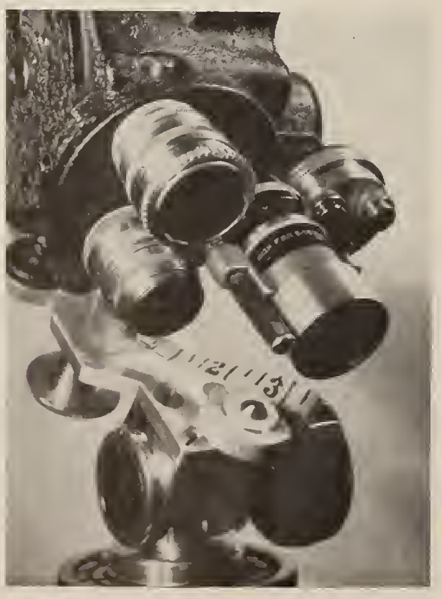


FIG. 4: Steel measuring tape, held to tripod head by Alnico magnet, is urged by author for close work. Free end of tape is hooked to base.

LENSES OVER TURNING POINT

And there is still another asset. Theoretically, the best pan shots are made by imitating the human eyes as they follow a moving object. Now, our eyes do not protrude from our heads, like the lenses on a camera, to be swished around as required. On the contrary, much of the panning done by the eye is done by rotating the eyeball. Therefore, on that basis, our cameras should pan and tilt at the nodal point (the point in the lens where the light rays cross), if we want the best possible result on the screen. Unfortunately, there are no tripod heads on the market today that make it possible to position the camera so that the lens will pivot at its approximate nodal point.

Some of the major studios have custom built tripod heads which make it possible to pan and tilt at the exact nodal point, regardless of the focal length of the lens being used. But the head is quite bulky and not practical for general use. However, there is no reason why we cannot utilize the principle for *panning* only. This design is simpler to achieve than the tilting feature. And, as pan shots are

Photographs by Maury Kains

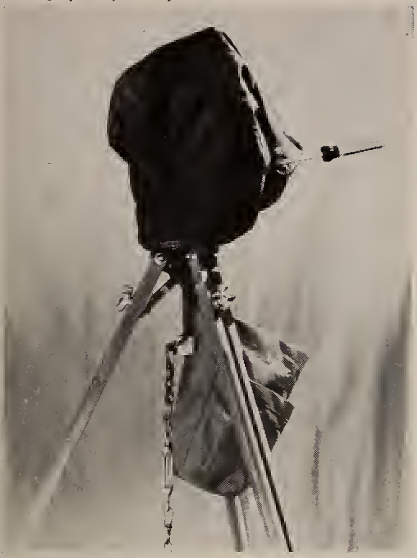


FIG. 5: Here seen are author's film changing bag, gadget bag weighting tripod legs and tie-down chain at the center for steadiness.

in the majority we will definitely gain smoothness by availing ourselves of the nodal principle.

CAMERA MOVED BACK

Take another look at Fig. 1. Besides noting the attached base block, you will see how the camera has been mounted farther to the rear, on a special plate which has replaced the usual plate on the tripod head. The lenses now rest almost directly above the pivotal point of the free head. I find, by experience, that I much prefer the balance of the camera with this new arrangement. The bulk of the weight is now back, on my arm or shoulder, where I have better control, especially on tilt shots.

ADD BLOCK ON TOP

And speaking of tilt shots, my photo will show you that I have added another block to the top of my camera. And for at least three good reasons. First, as you see, I can attach my carrying handle to the top of the camera, which gives me greatly increased control of panning and tilting, especially tilting. This handle is also a safety factor while attaching or detaching the camera from the tripod head. And now a look at Fig. 2 will reveal a "V" shaped groove in the top of this upper block. This is for that occasional closeup which involves the problem of parallax. By sighting along this groove as one would a gun sight, the camera can be panned until the desired subject matter is correctly centered horizontally, when the pan is locked. Then, by referring to the finder, the camera tilt angle is adjusted vertically and you are all set to shoot.

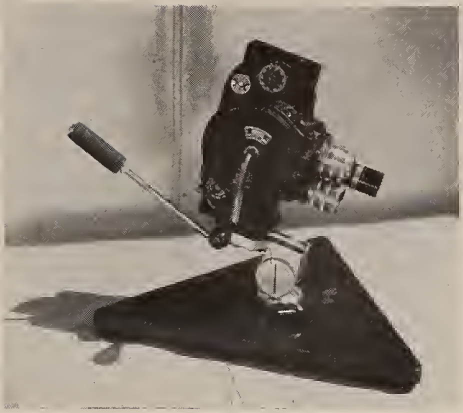


FIG. 6: A camera triangle is recommended for low angles, shooting from polished furniture or glass and, lashed down, from windows and railings.

CAMERA UPSIDE DOWN

Now let us take a peek at Fig. 3. The camera is now upside down. This is made possible by the additional block on the top of the camera, utilizing the same threaded hole as was previously used for attaching the carrying handle. Possibly there are a few beginners who will wonder why we should want to turn our camera upside down. Well, by doing this the film will now be running from bottom to top, the same as in a professional camera, making many trick or comedy shots possible with the reverse motion. The system is simply to cut the scene out of the film when you get it back from the laboratory, reverse it end for end and then splice it back into the roll. The action will now be right side up but in reverse.

You will observe also in Fig. 3 that I sometimes use a special winding crank. This is a revamped winding crank from an old portable phonograph. By cutting it down, having it welded, and by filing it square on one end, I was able both to reduce its size and so to fashion it that when I wish to remove the handle, it can be detached without disturbing the camera setup. With such a handle, winding can be achieved more easily and quickly when the camera is not hand held. And I use a tripod or other dependable support about 95 percent of the time. It pays.

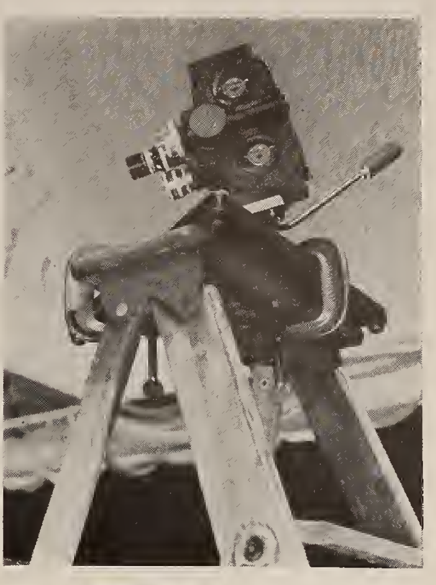


FIG. 7: A high camera position is easily obtained by C-clamping triangle-mounted camera on top of any conveniently tall stepladder.

SPIRIT LEVEL ADDED

The photos also show (see top right of Fig. 3) that I have attached a spirit level to the rear of the camera, on the dural block. This is a must with the careful cameraman. For, frequently one cannot level accurately by eye, particularly when one is set up on the side of a hill. On pan shots especially, the camera must be level, so that even though you pan for a considerable distance, the camera still remains straight up and down at the end.

A two-way level *on your camera* will be of great assistance in making certain that the camera is positively level in both directions. Another two-way level on your tripod free head is also necessary, if you want to make sure that your pan shots are always level at any point in the pan.

ATTACH TAPE MEASURE

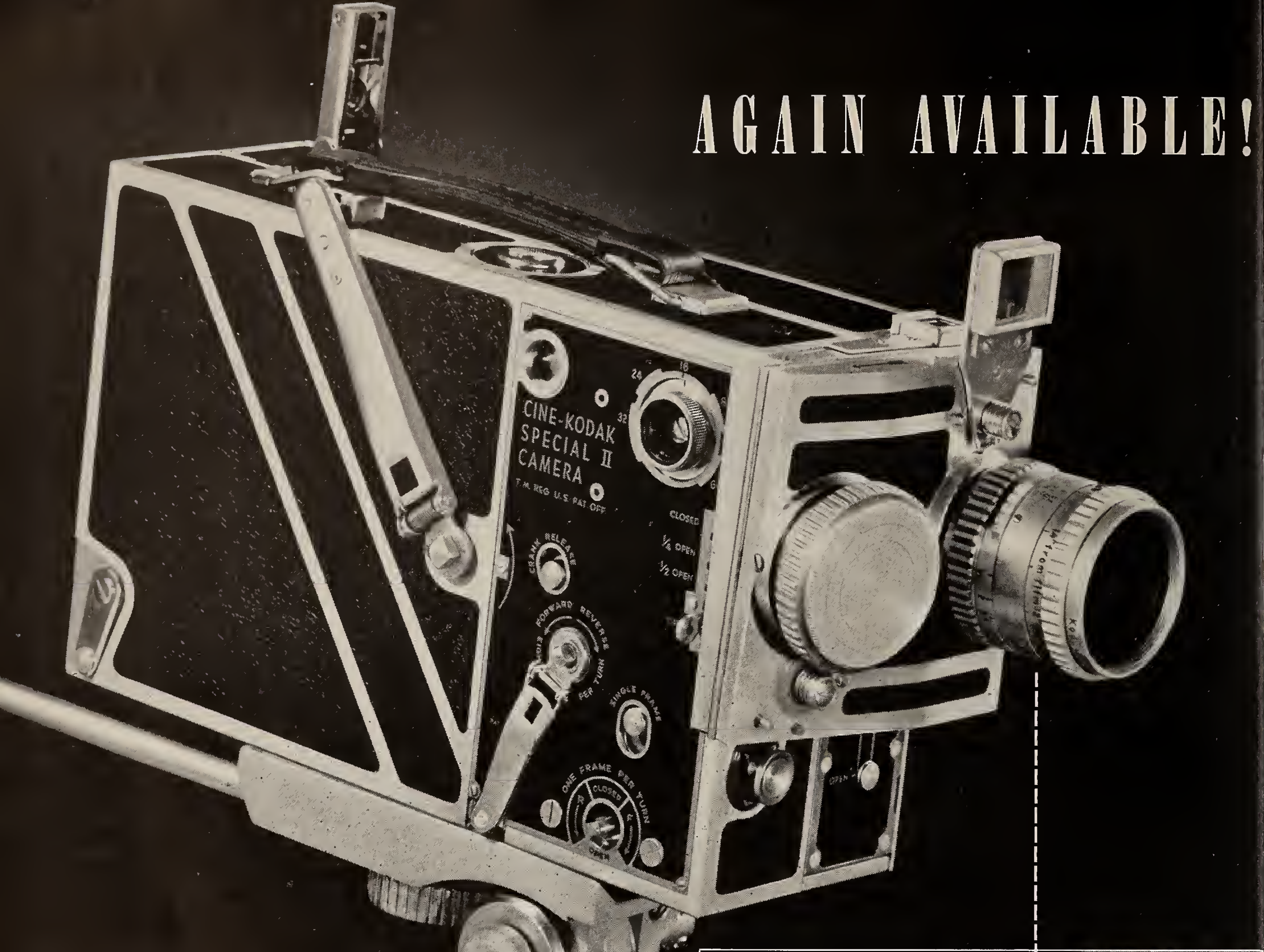
Now, in Fig. 4, you will notice that I have attached a tape measure to my free head. This is very handy at times when you need to check your focus constantly. The measure is of twenty five foot capacity, which is all that is necessary. The tape measure case is of steel and thus is held in position by the light colored Alnico magnet attached to the free head.

On the base of the dural block, directly under the lenses, you will observe a hook (see Fig. 1). This hook is to hold the free end of the measuring tape at such a point that all measurements are made *from the film*. Lenses are calibrated for measurements from the focal plane. This focal plane never varies, but a lens size does. Therefore, the standard

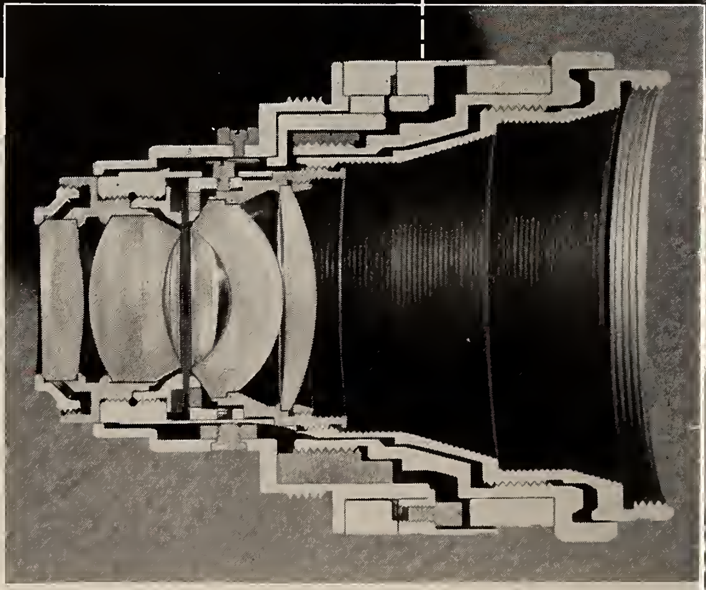
[Continued on page 191]

Here are a dozen tailor-made accessories from
the private bag of tricks of a Hollywood expert

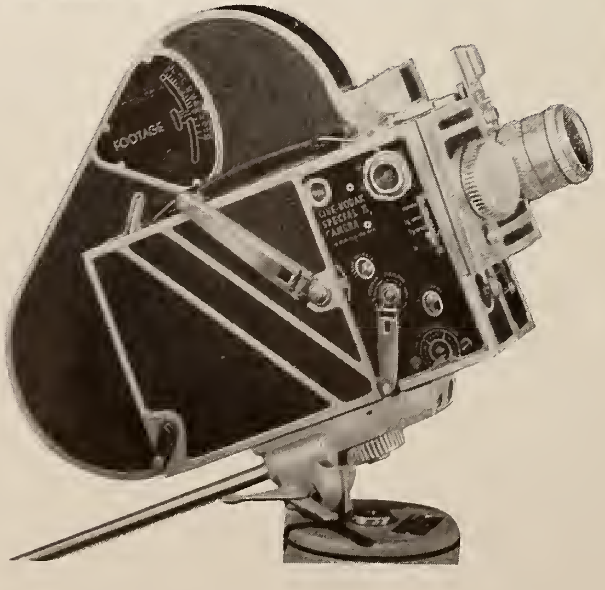
AGAIN AVAILABLE!


CINE-KODAK SPECIAL II CAMERA
T.M. REG U.S. PAT OFF
CRANK RELEASE
FORWARD REVERSE
PER TURN
SINGLE FRAME
ONE FRAME PER TURN
CLOSED
1/4 OPEN
1/2 OPEN

The basic model of the Cine-Kodak Special II Camera is equipped with a 100-foot capacity film chamber and the 25mm. f/1.4 Kodak Cine Ektar Lens. It may be purchased with a 200-foot capacity film chamber and the same lens—shown below—or with either chamber and a 25mm. f/1.9 Kodak Cine Ektar Lens.



Finest lens ever made for 16mm. motion picture cameras. The Kodak Cine Ektar 25mm. f/1.4 Lens meets the highest standards of definition and edge-to-edge sharpness. Aided by the unique optical qualities of Kodak rare-element glasses, Lumenized glass-air surfaces, blackened lens rims, beveled flanges, and a new precision mounting of all elements, it provides superb image quality, excellent contrast and color purity, and unmatched flatness of field in addition to its extreme speed. And with the complete line of Kodak Cine Ektar Lenses in a wide range of focal lengths also available, still further scope and variety are possible.


FOOTAGE
CINE-KODAK SPECIAL II CAMERA

Kodak

CINE-KODAK
Special II Camera

NOW FITTED WITH SUPERB NEW KODAK CINE EKTAR *f*/1.4 LENS

PROFESSIONAL MOVIE EFFECTS WITH AMATEUR EASE

This is the one 16mm. movie camera with which you can create most of the unusual screen effects ordinarily produced by special and expensive laboratory treatment. The controls are built into the camera itself!

Fades, dissolves, mask effects, double and multiple exposures, montages, animation, slow motion, and speeded motion—all can be achieved from the camera position. The reflex finder permits precise focusing and framing, requires no rack-over, eliminates parallax, does away with the need for titlers, allows really big close-ups. The wind-back shaft rules out the need for backing up film in a darkroom. The single-frame shaft even permits time exposures for dark scenes ordinarily beyond the reach of the fastest lens.

Imagination—only—limits its range

Name your effect. With the "Special II," you can have it!

Animated titles . . . maps . . . diagrams . . . "self-assembling" machines. Tremendously speeded action or time-lapse studies. All are easy with the Cine-Kodak Special II Camera.

Comedy situations, wherein big men vanish behind small trees . . . shiny new cars are transformed into battered flivvers . . . a screen character greets himself in mid-screen, is "beside himself" when and where you desire. The old and the new, the rich and the poor, the fast and the slow—all can be on the screen at the same time when the movie is made with the "Special II."

Special effects . . . under finger-tip control

Title exposures against moving backgrounds . . . ghost effects wherein the background shows through the subject . . . fades against an unchanged background. These effects, and scores more—all under perfect finger-tip control—are simplicity itself with this camera.

Small wonder Cine-Kodak Special II Camera is the first, and last, choice of the serious worker . . . the advanced amateur. Good news that production is once again in step with demand. Your Kodak dealer will be glad to accept your order for a "Special II" Camera—now!

Fades . . . dissolves . . . as simple as everyday shots with the "Special II's" adjustable-opening shutter.

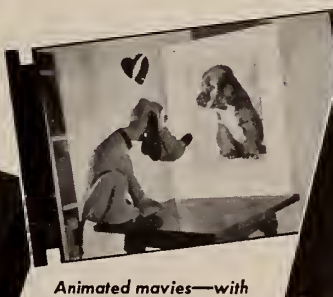
EASTMAN KODAK COMPANY

Rochester 4, N. Y.

"Kodak" is a trade-mark

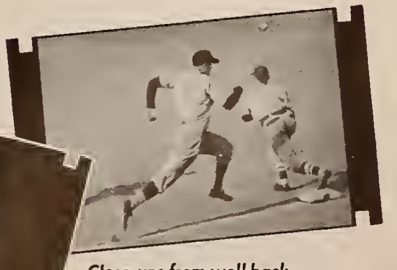
Multiple exposures with the "Special II's" wind-back shaft.

Photomontages equally easy with the "Special II's" built-in controls.

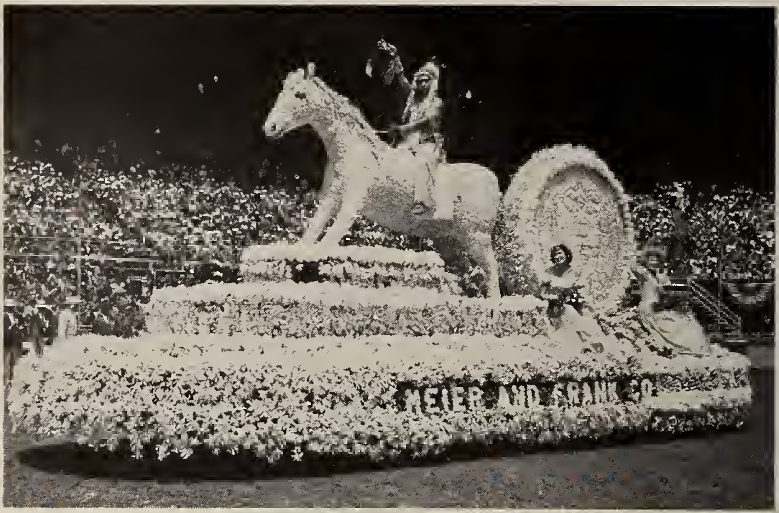


Animated movies—with the single-frame release or single-frame shaft.

A set of six masks is standard equipment with the "Special II."



Close-ups from well back through a wide choice of telephoto lenses.



ROSE FESTIVAL FLOATS, vying with each other in elaborateness and beauty, are hailed by thousands at Portland's Multnomah Stadium. Festival runs June 8 to 12.

BONNEVILLE DAM, left, site of a giant hydro-electric power development, spans the Columbia River thirty miles east of Portland. Note effect of cross lighting.

Welcome to Portland

DR. LEONARD R. PURKEY, ACL
President, Portland Cine Club

"FOR you a rose in Portland grows," they say in Portland, Oregon, the city famous for its annual June Rose Festival. Scheduled this year for the period of June 8 to 12, the Festival will be the highlight of your movie making visit to the Northwest. You will thrill at the brilliantly colored gardens, the countless number of beautiful homes, the Willamette River throbbing with thirty miles of waterfront shipping, the grandeur of nearby Columbia River Highway and, towering over it all, Mount Hood, the most majestic snow capped mountain in the country!

THE BUSINESS DISTRICT

Let us start our first day in Portland at the downtown business hub—Broadway and Washington Streets. Here are the new Equitable Building with its floor-to-ceiling windows of colored glass, the ancient façade of the Portland Hotel, the landmark clock atop the *Oregon Journal* tower, the new marble-fronted plant of the *Morning Oregonian.*

From your car window, take a picture of Broadway as you drive north into the theatre row. Turn west a few blocks and shoot the

Photographs courtesy Portland Chamber of Commerce

MULTNOMAH FALLS, left, dropping 600 feet, is one of three cataracts reached by Columbia River Highway. View below is from Crown Point and calls for haze filter.

At the end of the Oregon Trail, the Rose City bids for the modern traveler with civic beauty and a mountain background

City Art Museum—an American Institute of Architects prize winner in the Thirties—and the bell tower of ivied First Congregational Church. Here, in these park blocks, our visit may coincide with an open air flower show. At any rate, don't miss closeup shots of the bench sitters, sunning, chatting and feeding the ever watchful pigeons. But beware of the shade trees overhead in judging exposure!

FARMER'S MARKET AND WATERFRONT

Now turn east to the Farmer's Market. Here record in closeup the fresh red tomatoes, yellow corn, green beans, purple cabbage, flower stalls, fruit baskets and myriad shoppers. Continue east to the waterfront and read the plaque on the mast of the battleship *Oregon*, of 1898 fame. From here, one can hurry or stroll along the Harbor Drive, thrilling to barges, log rafts, pleasure craft and domestic or foreign merchantmen loading with grain, lumber, hemp, sulphur and the like.

Driving west, we reach the Forestry Building, a remnant of the Lewis and Clark Fair of 1905. Constructed like a log cabin, it contains some tremendous timbers. Now we move through industrial Portland, with shipyards, train sheds and oil depots, to the graceful St. John's suspension bridge. This is the northernmost of Portland's seven bridges spanning the Willamette River.

OUT WILLAMETTE BOULEVARD

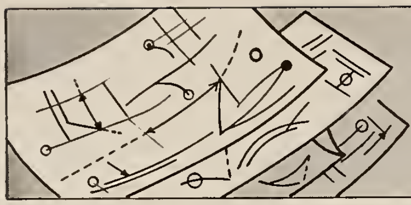
Across the bridge, we follow scenic Willamette Boulevard south, turning down Interstate, then up Fremont into the heart of the east side home section. Driving and shooting pictures—over Alameda Drive, down 42nd to Knott into the Dolph Park district of mansions—we thrill at the beautifully designed [Continued on page 192]

MOUNT HOOD, pictured from Washington Park, forms a majestic backdrop for the City of Portland. The peak is hour and a half from the city.

INFORMATION CENTER for visitors, maintained by Portland Chamber of Commerce, will welcome queries from filmers planning visit to Rose Festival.

A PRETTY PAIR of Portland's junior misses challenge the city's flower to a beauty contest at the International Rose Test Gardens.

ST. JOHN'S BRIDGE, a graceful suspension span, is northernmost of seven crossing Willamette River, Portland's deep-water gateway to the Pacific.



The Clinic

Pictures, plans and ideas to solve your filming problems

UMBRELLA VS. EDGE FOG

Just thought you might be interested in a gadget we have been using with great success.

It is made from one of those folding umbrellas which fit into a woman's handbag or a car cubby. We had an old one on which the regular umbrella top was worn out. This my wife, who is mighty handy, covered loosely with black material, letting a flounce or skirt hang down for two feet or so around the bottom edge.

I now use it for changing rolls of film out in the field on a bright sunny day, when there is no other shade in sight. Put a rubber suction cup on the bottom end of the handle and the whole contraption will stand alone, if necessary, giving plenty of room to sit under it while changing films. Folded, it measures only 14 inches long and 3 inches around.

Albert England, ACL
St. Joseph, Mo.

BOLEX 6 INCH FINDER

As many movie makers already know, the Bolex H-8 and H-16 cameras come equipped with a trifocal viewfinder offering optical correction for the field of view of the wide angle, normal and 3x normal focal length lenses.

This finder can be mounted on the camera in either of two positions, depending on the use intended. Mounted on the side (or door) of the camera, it provides parallax correction down to 18 inches from the subject. Mounted on the top of the camera and to the right of the taking lens, it is in position for general use and for convenient carrying in the camera case. In this latter position, however, it covers the aperture of the critical focuser.

Since I wished to use my regular viewfinder in the parallax correcting position, and since also I did not want to cover the critical focuser when using an accessory viewfinder for my 6 inch telephoto (on the H-16, of course), I decided to try and position this latter finder directly above the former one.

To do this, I obtained from American Bolex Company a pair of viewfinder mounting shoes and affixed them on the door of the camera above and in line with the regular clip mounts. By using graph paper with ⅛ inch squares and checking alignment with the regular finder, the position of the shoes for the accessory finder can be determined. This unit may be held in temporary position on the side of the camera with Scotch tape while it is being aligned.

With this arrangement, I now have viewfinders ready to use with the 15mm., 25mm., 75mm. and 152mm. lenses, and I am still able to use the critical focuser.

Karl Williams, ACL
Wadsworth, Ohio

INK ON CELLULOID

If you find that India ink, often used for drawing or lettering on celluloid, fails to spread well on this shiny surface, try wiping the sheet with weak ammonia water. This usually clears up the difficulty.

Other, specially made colored inks are available for polychrome title work, and they will take smoothly on the cells. Lettering on glass is another problem. Here showcard inks seem to be most suitable.

Carl Hendriks
Columbus, Ohio

MEASURING IN SECONDS

The amateur filmer who works with any form of sound accompaniment—narrative or music, recorded on disc, on wire or on film—may find it convenient to measure his scenes and sequences directly in terms of seconds rather than in feet. In this way the various takes can be synchronized easily and accurately with the sound intended for them.

CONTRIBUTORS
TO
The Clinic are paid from $2.00 to $5.00 for ideas and illustrations published.

Your contributions are cordially invited. Address them to: *The Clinic*, Movie Makers, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.

A strip of white leader film, numbered and marked as shown in diagram below, answers this need neatly when fastened to the front edge of your editing board. India ink is used for the marking. The strip makes it a simple matter to measure off one-second units, whether you are editing for sixteen or twenty four frame projection speed. At the same time, the strip's overall length of forty frames constitutes a handy one-foot measurement.

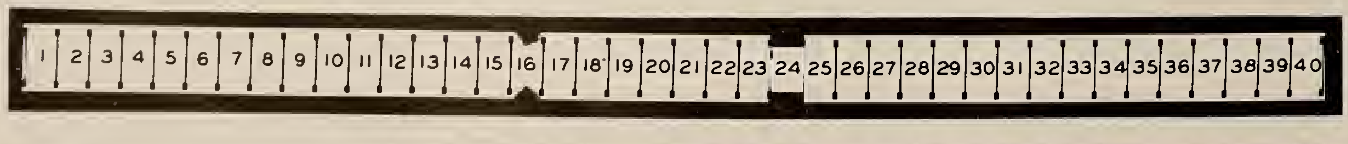
Frederick G. Beach, FACL
Bronxville, N. Y.

FOR THOSE WITH GLASSES

For those of you who wear glasses and therefore have difficulty getting your eye close enough to the peephole of your viewfinder, try the following arrangement.

Have your optometrist grind down to a circular shape one of your old discarded spectacle lenses. This lens can then be inserted in a tube, a metal collar or a rubber cap. This makeshift lens holder is then attached to the projecting peephole at the rear of the viewfinder, giving you the focus of your glasses without their displacement. As the unit is held in place by friction only, it can be removed readily when not required.

Maury Kains, ACL
Hollywood, Calif.



MEASURING IN SECONDS, for either 16 or 24 frame projection speed, is easily accomplished with the film strip above attached to your editing table.

FROM HERE TO THERE

Line animation is easy, says this amateur, who gives figures to prove it

HAROLD E. RICHARDSON, ACL

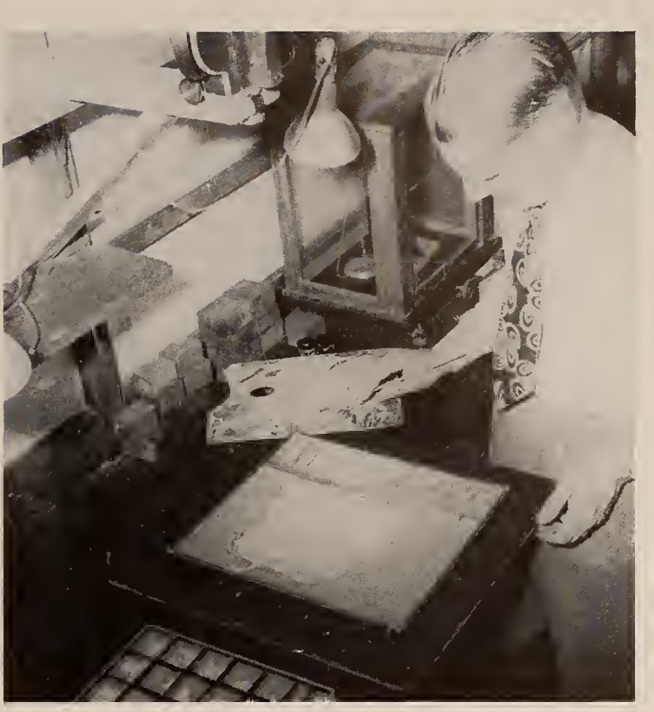
SIMPLE line animation—such as might be used in tracing the route of a summer trip—is one of the easiest and yet the most effective special techniques in movie making. All you need to know, really, is how to go about it.

It is the aim of this article to outline these fundamentals. We shall discuss the basic problems of pen and ink, crayon or pencil animation, with special reference to their use in color filming. The use of complicated celluloid sheets or time consuming cutouts and models, such as are employed in cartoon animation, will not be examined. The hints to follow are strictly for the home filmer.

The first decision to be made, in preparing for line animation, is the combination of colors—background to drawing medium—which can be used effectively. Black or blue ink will stand out distinctly on a yellow map. Red looks attractive on the ordinary white tourist map put out by the oil companies, where a red line photographs with brilliance. Blue and green do not reproduce so distinctly as the red, although some tints of these colors may work out well. If you are in doubt as to effective combinations, consult any standard color chart for guidance. As for background designs, the more effective are simple and bold, such as are found in cartographs advertising vacation sites, hotels and parks.

With the map selected, it should now be placed in a convenient position for drawing the path of the animated line. The size of your map will determine the distance between it and the camera—but one or the other of them should be movable. With the map securely thumbtacked to a drawing board, it can be easily raised or lowered with an assortment of blocks. This is the system I use, with the camera in a fixed position.

Positioning the camera can really be quite a simple matter, as you will see. In my arrangement I made use of some convenient bookshelving already in place above the animation table. From one of these shelves I extended a board, 4 inches wide and 20 inches long, which was supported on the underside by another board placed as an angle brace. At the projecting end of the 20 inch plank I then cut a circular hole, 1½ inches in diameter, or large enough to accept the lens of my Bolex H-16 camera. Behind the camera there was then affixed a square wooden block to which the camera could be secured.



A BRACKET from a bookshelf provided the author with a simple but effective animation stand. Here drawing board moves.

With only this simple setup, enough steadiness was created so that the camera did not move during the frame by frame filming. Countless other methods should work as well, even including the use of a sturdy tripod.

With your map and camera in place, the next important item is the lighting. Flat lighting from one source directly above the map is not so efficient as two lights positioned at 45 degree angles at the sides and at about the same height as the camera. I found the built-in reflector floods (RFL-2's) handy for the purpose.

Some experimentation is necessary in order to eliminate the highlight reflections. Viewing the map from above, at the same vertical angle at which the lens points, will help in adjusting the lamps to eliminate these highlights. For exposure determination, the use of a light meter is imperative in this type of work. Color reflects light with varying degrees of intensity, so that readings should be taken on the sides and in the center of the map.

The rest of the job is easy. Draw with a pen or brush as dry a stroke as is possible with the medium you are using. It is better to advance the line slowly and carefully, taking one frame of a creeping line, rather than to slow the action down by taking two or three frames of a far too advanced line.

SILENT SPEED			SOUND SPEED			
Unit Advance	Frames Used	Footage Used	Unit Advance	Frames Used	Footage Used	Screen Time
1/30"	1080	27'	1/45"	1632	40.8'	68 sec.
1/15"	540	13.5'	1/23"	817	20.4'	34 sec.
1/10"	368	8.6'	1/16"	552	13.8'	23 sec.
1/5"	180	4.5'	1/7"	272	6.8'	11.2 sec.
1/2"	90	2.2'	1/4"	136	3.4'	5.6 sec.
1.25"	45	1.1'	1/2"	68	1.7'	3 sec.

UNITS OF ADVANCE in line animation are itemized above. First two lines, running 68 and 34 seconds, are slow; middle two average and last two fast.

But just how far *do* I advance the line with each stroke, you say? That, of course,

[Continued on page 196]

FILMS FOR TELEVISION

JERRY FAIRBANKS, *President,* Jerry Fairbanks Productions, Inc.

SPECIAL production techniques, developed by and in turn developing an entire new film industry, are prophesied by this pioneer in video picture programs. Will there be openings for the advanced and able amateur?

The exact and provocative discussion which follows was first presented in *The Journal of the Society of Motion Picture Engineers.* It is reprinted with the kind permission of the editors and the author.

WITH twenty seven stations on the air in May. 1948; with construction permits for another 66 issued: with more than 229 applications (146 of which are in hearing) now pending before the Federal Communications Commission; and with these figures climbing rapidly weekly—it is apparent that television is no longer just around the corner.

(*Mr. Fairbanks's paper was prepared for an SMPE convention held on May 21, 1948. Federal Communications Commission figures as of February 1, 1949, show 54 television stations in operation, construction permits for another 70 issued, with 311 applications pending.* —The Editors.)

With the National Broadcasting Company planning to have 32 stations and affiliates on the air by December; with other networks now lining up stations across the nation: with the sale of sets expected to reach the 700,000 mark this year: and with the number of stations predicted to number 65 in 42 cities by the end of the year, 1000 by 1953—it is obvious that television is here to stay—and destined to become one of the nation's major industries.

It is equally obvious that film will be one of the main sources of video programming and that a tremendous new motion picture industry to supply this entertainment is certain to develop.

When television is as advanced as radio today, video stations will devote more than 50 percent of their program time to motion pictures because film is the only proved method by which a show can be planned, rehearsed, staged, edited and previewed and telecast with professional perfection.

ADVANTAGES OF FILM

As you are well aware, film eliminates the human errors which constantly threaten live productions. A mistake is easily edited on film: scenes done badly can be photographed again. It is the only safe method of presenting a sponsor's message. The advertiser knows his blades will not cut the shaver; his aspirins will dissolve immediately: no gadgets from his refrigerator will come loose and clatter to the floor.

All of our tricks of the trade—process shots, miniatures. slow and accelerated motion. animation, optical tricks—are either difficult or impossible to do in live telecasts. But they can be accomplished easily on film and add tremendous production value to any program. Exterior scenes, always of vital importance whether for Westerns, dramas, or comedies, are extremely difficult to do live, especially if interspersed with interiors. Film. however. makes possible the use of as many exterior scenes as are desired, adding life and realism to all programs.

Film is the only method by which unlimited action can be obtained. A television program using live talent has the same limitations as a stage production. All action at any given time is on a single set and because the action is continuous, the players are held to a single costume. With film there are no intermissions, locale is not restricted and as many sets and costumes as needed can be used. Films free the writer, the director and the producer from the shackles of the live stage and all its inherent difficulties.

Film overcomes the present-day broadcast problems of time. Sponsors using film will be able to book shows at whatever hour they wish and at whatever stations they desire. It is the most practical way for a sponsor to achieve immediately a national network; it will be especially important in tying together small and remotely situated stations during the early stages of television.

THEATRICAL FILMS NOT IDEAL

Film photographed for theatrical release, however. is not, and never will be, satisfactory for television. Many stations now are telecasting old pictures because of the scarcity of program material. Once films shot especially for television are shown, however, the telecasting of these old pictures will stop because of their poor reproduction quality. In televising theatrical pictures, deep-shadow effects lose their effectiveness and sometimes turn white on video receivers. Long shots blur and it is difficult to recognize players. Television film should and must be shot expressly for telecasting. New lighting techniques must be used, long shots avoided and television's small screen and limited gray scale kept in mind during production if quality transmission is to be obtained.

SPECIAL TECHNIQUES NEEDED

In preparing our *Public Prosecutor* and other television series for NBC we are using new techniques developed during nearly three years of research. This series, the first to be filmed especially for video, is being photographed in a very high key with back lighting emphasized. We are using much more camera movement than we would use in theatrical filming because of the close grouping of players. This camera movement. of course, gives the viewer the feeling he is seeing more action than actually was photographed.

Close grouping of actors is a must because of the smallness of video screens. If large, sharp images and facial reactions are to be clearly received on video sets, players must remain closely grouped. Half figures are the rule, not the exception. Pan and dolly shots should be emphasized and there are many more, and larger. closeups than would be used in preparing film for theatrical distribution.

In filming for television, the camera must be carefully centered on the players

[Continued on page 197]

News of the Industry

Up to the minute reports on new
products and services in the movie field

EASTMAN KODAK'S latest 8mm. roll loading camera is equipped with a fixed focus 13mm. f/2.7 Kodak Cine Ektanon lens.

Cine-Kodak Reliant Simplicity of operation marks the Cine-Kodak Reliant, an 8mm. roll loading camera and the Eastman Kodak Company's first completely new postwar addition to the field. The Cine-Kodak Reliant features sprocketless film loading, a fixed focus 13mm. *f*/2.7 Kodak Cine Ektanon lens and a Cine-Kodak universal exposure guide.

The new camera has a full range of taking speeds from 16 to 48 frames per second. Its enclosed eye level viewfinder is equipped with indicators for parallax correction when taking closeups and for showing the field of an accessory telephoto lens. A locking exposure button permits the picture taker to move into the filmed scene, while a footage indicator tells at a glance how much film has been run.

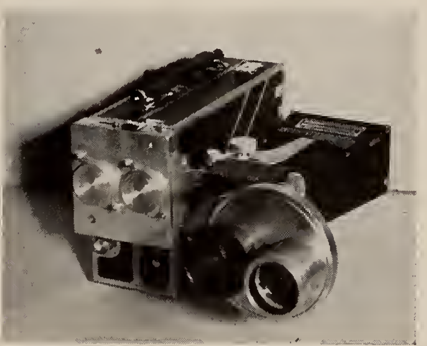
The Kodak Cine Ektanon 38mm. *f*/2.8 telephoto lens—costing $42.75—may be used as an accessory for the Cine-Kodak Reliant. Mounted in a focusing mount, it replaces the standard lens and fits directly to the camera without an adapter. Price of the camera is $89.00, including federal tax. A case for the camera costs $6.75, while a combination case for camera, film and accessory lens is priced at $23.50.

Eastman Kodak Company reports a 24 percent sales increase in 1948. $13,000,000 in wage dividends have been distributed to about 50,000 employees in the western hemisphere. Since the wage dividend was started by George Eastman in 1912, approximately $103.000.000 have been distributed under its terms.

Of more special interest to movie makers is Kodak's news that about a third more Cine-Kodak film on the average was made in 1948 than in 1947. A new type of 35mm. safety film for the professional motion picture field was introduced during 1948, and it is expected to replace the standard 35mm. nitrate movie film within a few years.

NYLON makes a surprise appearance in the gears of the RCA 400 Junior 16mm. sound projector, which is promised for June delivery.

Viewfinder turret To eliminate time lost in changing from normal to wide angle shots, a two lens turret has been designed for the Maier-Hancock viewfinder. The designer is Arthur H. Hart, who has previously custom built four lens turrets for the Cine Special. Full information may be had from Mr. Hart, Cinematic Developments & Cinechrome Laboratories, 2125 Thirty second Avenue, San Francisco 16, Calif.



A NEW two lens turret, designed by Arthur H. Hart, ACL, adds to efficiency of Maier-Hancock viewfinder by cutting time element.

RCA 400 Junior A new single case addition to the 400 series of RCA 16mm. sound motion picture projectors—known as the RCA 400 Junior—is announced by the RCA visual products group. The new projector will be available in June at a retail price of approximately $442.50. An eight inch speaker, adequate for full tonal range, is incorporated in the projector case lid, which doubles as the speaker baffle. The speaker may be used adjacent to the projector, or it may be placed next to the screen through the use of a fifty foot cable.

A unique feature of the 400 Junior is the use of high speed gears made of nylon, which are said to be quieter in operation and to give longer life than steel or fiber gears. Auxiliary apparatus includes a fifteen foot power cord, a 400 foot reel, a fifty foot speaker cable, an extra exciter lamp, oil can, a box of fuses, lens tissue, aperture brush and a threading diagram.

The 400 Junior offers constant cooling at either sound or silent speeds and theatrical type framing, which adjusts the position of the film in the gate without moving the aperture plate. A four stage amplifier in the projector delivers a full ten watt output with less than five percent distortion throughout the 16mm. recording range. The manufacturer is the RCA Victor Division, Radio Corporation of America, Camden, N. J.

Royal-X down Due to a revamped sales program, Royal-X Cine Products, 264—39th Street, Brooklyn 32, N. Y., is able to offer the Royal-X titler at the low price of $16.50, tax included. The titler has hitherto been priced at $25.95. Full details may be had by writing the manufacturer.

Ampro Console The new Ampro Console is a handsomely styled piece of furniture, which, in less than a minute, becomes a smoothly operating 16mm. sound motion picture projector. Lift the top of the mahogany cabinet, raise the projector on its counterbalancing unit, swing the permanently attached reel arms into place—and you are ready to thread and project your film. The Console car-

THE AMPRO CONSOLE model 16mm. sound projector in operating position. When not in use, it makes an attractive piece of furniture.

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS SAYS: With Spring in the offing, make your camera more complete with used telephoto bargains.—*CHARLES BASS*, President. Cine-Kodak Special, wide angle ƒ/2.7, 1″ ƒ/1.9, 2″ ƒ/3.5, 3″ ƒ/4.5, extra magazine, case, $785.00; new 2″ Kodak Anastigmat ƒ/3.5 coated, $42.50; used 2″ B. & H. Telate ƒ/3.5 coated, $45.00; used 2″ Sonnar ƒ/2.8 for Zeiss Movikon, $87.50; used 2″ Dallmeyer ƒ/1.9, "C" mt., $57.50; used 2″ Kodak Anastigmat ƒ/1.6, your choice adapter, $77.50; used 2½″ Kodak Anastigmat, ƒ/2.7, your choice adapter, $52.50. used 2½″ Kodak Anastigmat ƒ/2.7, black, coated, your choice adapter, $52.50. new 4″ Kodak Anastigmat ƒ/2.7 coated, $72.50. used 6″ Taylor-Hobson-Cooke ƒ/5.5, $87.50; new 6″ Kodak Anastigmat, ƒ/4.5 coated; $82.50; new 6″ Cooke factory coated ƒ/4.5, $147.50. We buy 'em, sell 'em, and trade 'em. Complete stocks of new Cine equipment, all makes. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago 2, Ill.

■ GUARANTEED fresh, panchromatic film, 25′ 8mm. Weston 80, $1.65; 25′ 8mm. color, $4.10; 25′ 8mm. color base, $2.25; 100′ 16mm. outdoor film (antihalo), $3.45. Free machine processing! MK PHOTO, 451 Continental, Detroit (14), Mich.

■ 16MM. SOUND FILM RECORDER, 200 ft. daylight loading. Bodine Synch. motor. Veeder counter, variable density track, two position input mixer, all A.C. operated amplifier, microphone, headphones, cables, complete ready to operate. $395.00. Precision built and guaranteed. BOX 277, MOVIE MAKERS.

■ . . . NO GOOD PICTURES WITHOUT A GOOD TRIPOD: Victory Tripod Imported, luxurious. Free folder, write: IGNIS TRADING CO., 1819 Broadway, Rm. 710, New York 23, N. Y.

■ SEND for bargain list. Large selection of 8mm. cameras and projectors, 16mm. sound and silent projectors and cameras. Castle and Official film subjects, features, still cameras, rewinds, splicers, camera films, etc. ZENITH, 308 West 44th St., New York City.

■ FOR Sale—One Fidelitone Dual Record Player with triple arms for continuous playing. Completely equipped for sound motion picture projection operation and for attaching microphone equipment. Like new. Used only twelve times. Also standard Bell & Howell moving picture titler with flexible title holder and attachments for all motion picture cameras. Includes two movable lamps, practically brand new throughout. Also, one practically brand new 3′ x 4′ Radiant Beaded Wall Screen. NEIL DOUGLAS, Box 664, Meriden, Conn.

■ BOLEX H-8, turret, ½″ ƒ/1.9 Wollensak, 1½″ ƒ/3.5 Eastman telephoto; Morton wide angle adapter lens; $300.00. Webster #80 portable wire recorder, $90.00. All like new. B. T. BEHRENS, 15 Golf St., Asheville, N. C.

■ NATCO sound projector, two months old, sacrifice for $200.00. Western featurette, "Buzzy Rides the Range," 1600 feet, as is, $45.00. MAJOR HARRY JENKINS, Box 34, Westover Field, Mass.

■ CINE Specials, $395.00 up, extra magazines, lenses, accessories, tripods. Auricon sound cameras and equipment, new and used. Highest prices paid for 16-35mm. equipment. CAMERA MART, Inc., 70 West 45th Street, New York.

■ FILMO 70-D, with windback; spider turret taking all lenses without cutoff; and coated Wollensak 1″ ƒ/1.5, Dallmeyer 15mm. ƒ/1.5. Like new. $300.00. BOX 281, MOVIE MAKERS.

■ CINE Lenses—High speed, telephoto wide angle—for all those beautiful outdoor spring and summer shots. IN FOCUSING MOUNTS COATED FOR 8MM. CAMERAS: 9mm. ƒ/2.7 Wollensak wide angle (fixed focus), $43.75; ½″ ƒ/1.9 Wollensak Raptar, $55.42; 1⅜″ ƒ/3.5 telephoto anastigmat, $39.50; 2″ ƒ/2 Schneider Xenon, $99.50; 3″ ƒ/4.5 Kodak anastigmat, $59.50. IN FOCUSING MOUNT COATED FOR 16MM. CAMERAS: 17mm. ƒ/2.7 Carl Meyer wide angle, $54.50; 3″ ƒ/1.8 Astro Pan Tachar, $279.50; 6″ ƒ/5.5 Schneider Tele-Xenar, $134.50. These are only a few of our tremendous selection—the world's largest stock of lenses—We have what you want—15 day trial—satisfaction guaranteed—Send this ad in for free catalog and lens list. BURKE & JAMES, Inc., 321 So. Wabash Ave., Chicago, Ill., U.S.A. Att: M. A. Milford.

■ NEW MOVIE MITE, 30″ x 40″ beaded screen, 1600 foot reel, rewinder, and splicer. $200.00. R. N. McCOMBS, 525 South, Holyoke, Mass.

■ CINE-KODAK Model K, ƒ/1.9 lens; like new; case; adapters for wide-angle and telephoto lenses, $120.00. OSCAR KELLER, 219 Rutherford Blvd., Clifton, N. J.

■ HERE is a real buy. Eastman 2½″ telephoto ƒ/2.7 and 15mm. ƒ/2.7 wide angle & adapter for both, excellent condition, $107.50. Write P. O. BOX 1625, New Orleans, La.

■ FIDELITONE dual turntable, 3 pick-ups, microphone & Jensen speaker. C. W. McDOWELL, 5 Stellar Place, Pelham Manor, N. Y.

FILMS WANTED

■ I BUY—sell, swap, rent S. O. F., 8 and 16mm. films, list free. HARVEY IRIS, Box 539, Brockton, Mass.

FILMS FOR RENTAL OR SALE

■ FREE 1948-49 list of the latest 8-16mm. home movie releases. Write SUPERIOR FILM SERVICE, Box 713, Troy, N. Y.

■ CASTLE Films for sale; 8mm.-16mm. silent and sound; complete stock, orders shipped day received by STANLEY-WINTHROP'S, Inc., 90 Washington St., Quincy 69, Mass.

■ USED and NEW Castle films, 8-16, silent and sound. Send for lists. ALVES PHOTO SERVICE, Inc., 14 Storrs Ave., Braintree 84, Mass.

■ UNUSUAL 8-16mm. film subjects. Kodachrome projection length sample, $1.00 Color slides sample, 40¢. Films exchanged; big catalog 25¢; refunded first order. NATIONAL FILM SUPPLY, Broadway Sta. (E), Toledo 9, Ohio.

■ EXCLUSIVE: Select movies, sports, musicals. Projectors, screens. Large stereoscope-viewer, unique filmstrips. $2.98. Free catalog. HOME PIX, 1674 Broadway, New York 19.

■ 1949 CLEARANCE SALE: Want a real buy in 16MM SOUND FILMS? Take advantage of the I.C.S. 1949 CLEARANCE SALE of 16mm. sound films—features, comedies, educationals, cartoons, novelties, etc. Send for our giant list "A" today, stating machine you own (make and model). INSTITUTIONAL CINEMA SERVICE, Inc., 1560-M2 Broadway, New York 19, N. Y.

■ EXCLUSIVE, Rare, Old Time Home Movies. Many unobtainable elsewhere. Giant 8 & 16mm. lists, 10¢. AMERICAN FILMS, 6711-MM Sunset, Hollywood 28, Calif.

■ BARGAIN list of used, Castle, Official films; 8, 16mm., silent, sound used films. A. L. JOHNSTON, P. O. Box 369, Hutchinson, Kansas.

■ FREE RENTAL FILMS. One dollar brings you LIST of over 165 DIFFERENT organizations offering FILMS on FREE-LOAN basis. INTERNATIONAL CINE SOCIETY, 550 Dayton Avenue, TOMS RIVER, NEW JERSEY.

FILMS FOR EXCHANGE

■ EXCHANGE your 16mm. films. $1.00 membership fee entitles you to special 50¢ per 100 ft. exchange rate on silent and sof. Write AMERICAN FILM EXCHANGE, 22 E. Ontario St., Chicago 11, Ill.—Rm. 36.

MISCELLANEOUS

■ TWO enlargements and negative from your movie film. Send frames and one dollar. CURIO PHOTO, 1187 Jerome Ave., New York 52.

■ KODACHROME DUPLICATES: 8mm., or 16mm., 11¢ per foot. Immediate service on mail orders. HOLLYWOOD 16MM. INDUSTRIES, Inc., 6060 Hollywood Blvd., Hollywood 28, Calif.

■ NO Negative ? ? ? Send picture and $1.00 for new negative with enlarged print to CURIO PHOTO, 1187 Jerome Ave., New York, N. Y.

■ TITLES 8mm. at 6¢ each. 50 prepared titles on 8mm. B/W film or 25 prepared titles on 16 B/W film for $2.98. Ready for splicing. Write also for FREE bargain catalogue "T 3." FOTOSONIC, Inc., 132 W. 43rd St., New York 18, N. Y.

■ TITLE MAKING, free booklet. WESTWOOD CINEMA CO., 635 Victoria Street, San Francisco, California.

■ RIFLES, shotguns, pistols—Firearms of all types, all makes taken on trade towards ALL photographic equipment. Highest trade-in allowance at NATIONAL CAMERA EXCHANGE, 86 So. Sixth St., Minneapolis 2, Minnesota. Authorized agents for Eastman, Argus, Revere, Bell & Howell, Keystone, Graflex—in fact every great name in photography. Trade your firearms on photographic equipment now.

ries an eight inch Alnico dynamic speaker, which may be stored in the cabinet when not in use; storage space is also provided for extra 400 foot reels.

Full details, specifications and prices on the Ampro Console may be had by writing Sales Division, Ampro Corporation, 2835 North Western Avenue, Chicago 18, Ill.

Bell & Howell news Charles H. Percy, president of Bell & Howell Company, fired a blast at the 25 percent federal excise tax on photographic products, when he declared in a letter to two senators and twenty six representatives that the tax is one of the most crippling factors in the growth of the industry. He called the tax "exorbitant, erroneous and stifling."

Mr. Percy also announced that sales for the year amounted to $17,608.553 and were only 2½ percent lower than in 1947, in which year the company reached an all time sales peak for commercial products. In addition to Bell & Howell's traditional magazine advertising, the company has started a radio advertising campaign, which will feature such movie stars as Bob Hope, Jimmy Durante, Ray Milland and Gregory Peck.

Catalog supplement A new supplement to its 1949 catalog of 16mm. sound films is now being distributed free upon request by National Cinema Service, 71 Dey Street, New York City. The supplement includes a section on National's 52 Club, a rental plan which, for a total charge of $150, provides a member with fifty two different programs throughout a two year period, each program consisting of any single feature plus a 1600 foot reel of assorted shorts.

Ansco color film A new still-camera color film with a speed rating which makes its use possible in ordinary low priced still cameras has been announced by Ansco, Binghamton, N. Y. The film, called Plenacolor, is part of the Ansco color negative process which provides for making paper prints in full color.

Plenacolor film produces a complementary color negative from which full color prints can be made on a special double weight paper. This provides the users with full color prints on paper, which may be mounted in snapshot albums or framed. There is no limit to the number of prints that can be made from each negative. Offered in Nos. 120 and 620 six-exposure roll film sizes, Plenacolor may be exposed in all cameras using these sizes. Processing and printing, as well as the sale of the new Ansco film, will be handled through Ansco dealers; the work will be done by the new Ansco color laboratories, in New York City, although the film will be manufactured in Binghamton.

The film rolls will retail for $1.91, which includes the federal excise tax and the processing of the negatives. Plenacolor prints will retail at thirty six cents each. The film carries a replacement guarantee against manufacturing defects.

Course by Cook A pre-vacation refresher course in the fundamentals of still and motion picture photography has been announced by Canfield Cook, ACL, well known for his courses last year at New York City's Town Hall.

The locale will again be the same, with the new course scheduled for six consecutive Thursday evenings, 5:30 to 7:15, from May 19 to June 23. Actual practice in filming techniques will be included in stage demonstrations. The cost is set at $10.00. Further information and registration blanks may be obtained from Canfield Cook, c/o The Town Hall, 123 West 43rd Street, New York City.

Another film project to be sponsored by Mr. Cook is a conducted field trip to the Virgin Islands early in July, where travel around the island ports will be by privately chartered schooner. Data on this excursion may be had on application to Mr. Cook at Apt. 3-B, 203 West 94th Street, New York City.

Sound can be simple

[Continued from page 176]

dual turntables further. It is the purpose of this article to point out some of the simpler short cuts to sound with movies.

So perhaps we should mention now that for those of you who own sound projectors there is a double reason for sound with your own pictures. In the first place, lack of sound with them is doubly noticeable when they are intermingled with sound on film selections. Secondly, if you have a sound projector, the entire disc sound setup is that much easier. For you can hook your turntables and microphone right into the projector amplifier and speaker. The proper inputs are usually provided; all you have to do is plug in the accessories.

But, you say, you don't know anything about choosing music? Well, neither do I. For me, remembering a given tune is almost impossible. I even have written to a radio station for the name of a selection heard on the air, only to find that it is already in our collection! Nevertheless we have music with our movies, and we receive some nice compliments regarding it. The important thing is that everyone

16 MM *Silent* Projectors Converted to SOUND

Play Through Any Radio or amplifier...
DO IT YOURSELF
Nothing Else To Buy!

Only $69.95

ANY 16 MM MAKE OR MODEL

Apex Sound on Film Adapter easy to attach on Ampro-Imperial: Bell & Howell Filmo-Diplomat and Filmo-Showmaster: Kodascope Model G, EE, 16-10 and 16-20; Keystone Model K-160 and A-82; Revere Model 48, Victor-Cine, Bolex 8-16; and most other 16mm projectors, including foreign makes. Dealers write.

Convert your silent 16mm projector to sound with Apex Adapter. Easy to do—three simple steps. Sound head attaches to projector with special bracket. Perfect synchronization—plays through any radio or amplifier.

Not a gadget—but a permanent precision sound head, as used in highest priced sound machines. Approved and recommended by sound engineers. Takes less than an hour to convert most 16mm projectors. Order, giving make and model of your projector. $69.95 includes sound head, radio film adapter, attachments, instructions—everything you need. Guaranteed. Write for illustrated folder.

Ready Now! 2,000 ft. Extension Reel Arms
Designed especially for each make and model 16mm silent projector. Guaranteed to fit. Permits use of 2,000 ft. reels. Per set, postpaid $9.50
Specify Make and Model

Manufactured by—
APEX-VIDEO CO., Dept. B-59, 813 Central Ave., Balboa, Cal.

THE WAY TO *Better Pictures... Easier*

THE NEW
EXPOSURE METER

Easier because it's so simple to use—just Press, Set, Read.

Easier because the PR-1 meter is so complete. It meets every need—incident or reflected light, movies or stills—and there's nothing extra to buy. A jewel of precision—a joy to beginner or expert. **$32.50*** at your dealer's. *General Electric, Schenectady 5, N. Y.*

The Meter with a MEMORY

Also dependable Type DW-58 .. $19.95* and $21.95*
*Fair traded. Fed. Tax inc.

GENERAL ELECTRIC

606-55

knows what *kind* of music they like. How much you may or may not know about its ancestry will determine only how much difficulty you may have in finding it. But for the amount of film the average movie maker may score, the difficulty will be negligible and well worth the effort.

In any case, there are three easy ways of finding music to go with your movies. The Amateur Cinema League's booklet on dual turntables contains a list of recordings appropriate for film scoring, and the ACL also has a detailed service sheet on the subject. These records are catalogued according to the type of scene or sequence they should be used with. Second, almost everyone has a friend or friends who know music. They will get a kick out of helping, especially if you give them credit in the lead title assembly, Third, if you hear something over the air you like, just jot it down. If you missed the announcement giving the name of the recording, write or phone the station airing the music. By recalling if your piece was heard a third or half way through the program it will not be hard to find the number. Also, a little listening at the local record shop will often do the trick.

Now, what about sound effects? They are on records, naturally, cost about two dollars for each disc and have as many as six or more sound effects on each side. The sounds available are in the hundreds, running all the way from the chirping of a cricket to the roar of a jet plane. Excellent sources of such records are the Starr Piano Company, South 1st and B Streets, Richmond, Ind.; Standard Radio Transcription Services, Inc., 1 East 54th Street, New York 22, N. Y., and T. J. Valentino, 1600 Broadway, New York City.

Most sound effects do not have to be synchronized accurately with the picture, unless you are showing a scene such as a closeup of lips or the hands of a pianist. The sound of an axe is not heard the instant it hits the wood. It is the same with most other sounds. Waves, autos and trotting horses require no synchronization at all. Just play the sound effect with the right scene as you would a regular musical selection. It is amazing how the use of one or two such sound effect records will bring the audience right to the edge of their chairs. They will give you a real kick, too. They're hard to resist.

In using these records, here is a fine point for those who like to polish. Some have tried close synchronization of picture and platter, but could not find sound effects exactly the same duration as their pictures. Well, if you can't find sound effects to fit your movies, then shoot (or cut) your movies to go with the available sound effects. The sequence shown in Fig. 1 is an example. We took five of these landings for our film, *Blue Horizons*, then picked the one most similar in action to the sound effect we had purchased. But even on the best match the action was still five seconds short of the total sound recording. So, we simply spliced in the closeup scene of the pontoon to lengthen the action the right amount. The two now hit on the nose!

But what about keeping the projector at a constant speed when this is necessary? There are also some easy answers to that. One is to punch two holes in a circular loop of leader exactly 4 feet apart. When the holes pass the projector aperture there, will be a flash of light on the screen. At 16 frames a second there should be 10 seconds between flashes. Two trial runs, three at the most, should be sufficient to adjust the speed. If the projector is warmed up for several minutes in advance with the lamp on, the speed won't vary much after being set.

If you want more accurate control of projector speed, you can use a stroboscopic disc. Three samples are shown in Fig. 2. When the correct one for your needs is attached to the projector sprocket and viewed by a No. 34 neon lamp, the segmented pattern will appear to stand still when the projector is running the desired speed.

Securing the proper stroboscopic disc for your projector operating at the speed you want is not difficult. Those shown in Fig. 2 are (left and center) for projectors having sprockets passing 8 frames per turn at 16 and 24 frames per second. The pattern at right is for a 12 frame sprocket operating at 16, 20 and 24 frames per second. If you have a machine with another sprocket arrangement, the ACL can tell you the correct strobic pattern. When you find the proper number of divisions, use a protractor to allot each segment its proper spacing. Make your original design at least ten inches in diameter, for greater accuracy. This can then be reduced photographically to an outside diameter of two or three inches for use.

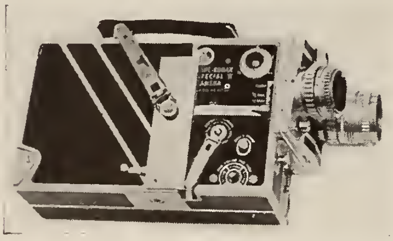
And now, just how simple a seemingly difficult thing can be is illustrated by my experience in trying to attach my first stroboscopic disc. To me it looked like a job involving a specially shaped metal tube, the proper tools and so on. I took it up with an engineering friend. He listened patiently and then said, "But why go to all that trouble?" With that he pulled the rubber eraser off the end of his pencil and stuck it on the retaining nut of the sprocket. He then stuck the disc on the eraser with a pin. His solution is illustrated in Fig. 3. . . . Those moments are worth while occasionally, even if they do make one feel like a moron!

TRADE FIBERBILT MARK SHIPPING CASE
Safeguard your Film. Ship in FIBERBILT CASES.
400' to 2000' 16mm.
FIBERBILT CASE CO.
40 WEST 17th ST.
NEW YORK CITY

MOVIE AND SLIDE TITLES
STILL AT SAME LOW PRICES!
Same titles formerly distributed by Bell & Howell—now sold direct. Large variety backgrounds available. No charge for tinting film Amber!
WRITE FOR *free illustrated brochure and samples*
TITLE-CRAFT, 1022 Argyle St., Chicago 40, Ill.

GRISWOLD
FILM SPLICERS
for every size and type of film, sound and silent, perforated and non-perforated. WRITE for details
GRISWOLD MACHINE WORKS
Dep't A, Port Jefferson, N. Y.

AUTOMATIC DISSOLVE
for the Cine Special



Model C—New Price $54.00 plus tax
See your dealer or write
JOSEPH YOLO
5968 Santa Monica Blvd., Hollywood, Cal.

Welcome to Minneapolis
The What, Where and When to film, with accent on the Aquatennial.
In the June
MOVIE MAKERS

EVERY SHOT A "TAKE" with Cine Script
Put more interest, more fun into your movies. "Cine Script" is a complete shooting scenario based on an original story, with detailed professional instructions... PLUS 25 printed titles to fit the story. Can be shot with as little as 5 rolls of film. Your choice of...
LOVE • MYSTERY • CHILDREN'S
TEEN-AGE • WESTERN • COMEDY
Cine Script
Only $2.95 each
1258 So. Gramercy Pl.
Los Angeles 6, Calif.

So, as you can see, with a few little tricks, music and sound effects with your films can be simple. We are sure you will find it so. And your guests will think you are the MGM lion and the Paramount mountain all rolled into one.

For the well dressed camera

[Continued from page 179]

practice is to measure *from the film.* If you do not wish to use the magnet idea to hold the case, a hook for the tape measure will suffice.

BAGGING EDGE FOG

Now, how many times have you seen intermittent flashes of orange-yellow light along the edges of your most prized footage? These flashes, known as edge fog, are caused by light (mostly sunlight) slanting in to reach the loosely wound film on the camera spool during loading and unloading operations. To avoid this irreparable damage, I now use a little black bag (see Fig. 5) to cover the camera loosely while I load or unload it in strong daylight. The bag is of lightweight, flexible and opaque material. It folds up very small and gives added protection to my equipment when pushed down into some nook or cranny in the carrying case. Not only does this bag protect your film from strong light, but it will also serve as a dust cover on windy days, thus protecting the lenses as well. Further, if the bag is white outside, it will reflect the light and keep the camera and film cooler under blazing sunlight. Inside, however, it should definitely be of black material.

In the same photo (Fig. 5), you can see my accessories bag, hanging just below the free head at the rear. This attaches to the tripod legs by means of two springs hasps. The bag, with its several outside pockets, is most useful (especially when you are working fast) for holding extra lenses, filters, tape measure, light meter, lens caps and a tie-down chain.

TYING IT DOWN

Below the free head (still Fig. 5) you will observe that I have attached a spring hasp, or hook, to the camera holding knob. As the average tripod is not equipped to accept a hook underneath its free head, I solved the problem as follows. I bought a steel harness ring. This ring I slipped over the knob and then squeezed it to an oval shape that was no longer removable.

To this ring I can attach a hook, a turnbuckle or a spring hasp. That is optional. But there should be a turnbuckle and a chain. The chain is secured to the floor, or to the dolly, by means of a stage screw or a large screw eye. The turnbuckle is then sufficiently tightened to prevent the tripod from tipping accidentally when pressure is exerted against the free head pan handle. But be sure your tripod legs are tightly set up when using this accessory. With lightweight cameras and no tie-down chain, panning or dollying, or both, become difficult and risky. Take my advice; make yourself a tie-down chain.

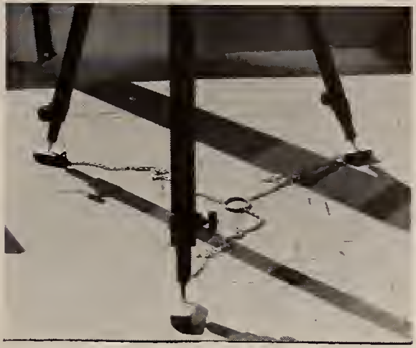


FIG. 8: Three wooden blocks, three lengths of chain and a key ring keep tripod upright.

THE CAMERA TRIANGLE

Another very useful adjunct to a well-rounded camera outfit is a camera triangle. Let's look at Fig. 6. Here we see a wooden triangle made of good quality five-ply. On the underside, at the three corners, are attached three heavy duty rubber bumpers, or feet. These should be soft enough to prevent scratching a highly polished piece of furniture, but not any softer. At the center of the triangle there is attached a thumbscrew, or a flathead screw, for holding your free head. It should be flush with the underside of the triangle so that it will not interfere with placing the triangle snugly on another flat surface (such as the stepladder setup in Fig. 7). A two-way level is now mounted in the center of the triangle, as near as possible to the base of the free head. Two or more holes are drilled through the triangle, about an inch in from the edges. The edges of these holes should be rounded, for they are to allow rope to pass through them.

With such a triangle, many shots otherwise difficult or impossible are now easily achieved. Suppose that you wish to place a tripod in the same spot now occupied by a grand piano. With the triangle, the problem simply vanishes. Its position can be changed easily, the rubber feet prevent scratching the piano and they also prevent slippage while panning. Also you can set the triangle on the floor for low angle shots, or place it on a window sill for shots quite far to the right or left into the street below.

By means of the holes in the triangle, it can be secured to the bow

U. S. Pat. No. 2260368

GOERZ AMERICAN
APOGOR
F:2.3

the movie lens with microscopic definition successful cameramen have been waiting for—

A new six element high quality lens for the 16 and 35 mm film camera. Corrected for all aberration at full opening, giving highest definition in black-&-white and color. Made by skilled technicians with many years of optical training.

Fitted to precision focusing mount which moves the lens smoothly without rotating elements or shifting image.

This lens comes in C mount for 16 mm cameras. Fitting to other cameras upon special order.

Sizes available now: 35 and 50 mm uncoated and 75 mm coated.

Write for prices, giving your dealer's name.

The C. P. GOERZ AMERICAN
OPTICAL COMPANY
OFFICE AND FACTORY
317 EAST 34 ST., NEW YORK 16, N. Y.
MM-5

THE ONLY BOOK DEVOTED EXCLUSIVELY TO TITLES
Every step explained, simply and thoroughly.
Only $1 POSTPAID
It Answers Every Title Making Problem
Sold Only by Mail
MAIL A DOLLAR BILL TODAY
HOW TO TITLE HOME MOVIES 8 mm 16
85 PAGES ILLUSTRATED
WESTWOOD SALES CO. 635 VICTORIA AVENUE, SAN FRANCISCO 12, CALIFORNIA

2¼ x 3¼ COLOR PRINTS 50c each
Price of larger prints on request
From 8 and 16mm Color Film
Send 3 frames or tie thread next to frame desired. Add 25c handling charge on orders of less than $5.00. No C.O.D.'s.
HOUSE OF COLOR
1108 Seal Way Seal Beach, Calif.

Easy Time Payments
on
AMPRO, NATCO, MOVIE MITE, DE VRY, BELL & HOWELL, KEYSTONE, VICTOR, REVERE, cameras and projectors and all equipment . . . also films. No interest or carrying charges. We carry all Castle, Official, Pictorial, and Hollywood films. We Exchange your equipment or films, or will buy them for cash.
Catalogue free. State 8, 16, or sound
FRANK LANE & CO., 5 LITTLE BLDG.
BOSTON, MASS.

of a motorboat, the hood of a car or to the side of a fence. It can be set on the railing of a fire escape for parade shots, or on the ledge of a roof top. A few weeks ago we needed a very high camera position. Our tripod was not tall enough, but we had our triangle with us. Investigation soon uncovered a sixteen foot stepladder. With two "C" clamps, it took only seconds to attach the triangle and camera to the top of the ladder, as in Fig. 7.

NO MORE SLIPPING

Finally, if you get around a lot with your camera, you will have encountered the problem of waxed floors or slick cement paving. Tripods simply won't stay put under such conditions. You may hope that with soft rubber crutch pads on your tripod points you have licked the problem. But really you haven't. Rubber pads are practical only for still shots and to cover the sharp metal points when carrying the tripod. The wooden or metal spiders used to hold tripods under the above conditions are the real answer. But they are bulky, heavy and, if not used enough, are something of a nuisance to carry around.

So, why not resort to the next best thing? Three small, *hard* wood blocks, each with a length of chain attached to it, with the chains meeting and joining centrally at a heavy duty *key ring* will do the trick (see Fig. 8). In the top sides of the blocks holes are drilled, at the angle of the tripod legs, to receive the tripod points. The insistence on a key ring, instead of just *any* ring, is important. Suppose you wish to alter the lengths of the individual chains; they can be removed easily from the key ring, shortened and again attached to the ring, all without tools.

Here, then, are an even dozen of aids and ideas to increase the pleasure of your filming. I doubt if any one amateur cameraman will use them all. But if you find a few which make you say, "There, that's what I've needed," if you find these few, we will feel repaid.

Parades are a patchwork

[Continued from page 173]

objects within one half that distance to the camera and infinity.

Wide angle lenses will have much greater depth of field. Telephotos, of course, are helpful in taking closeups, but they require sharper focusing due to their limited depth of field. Use a tripod and shoot at 24 frames to avoid annoying sway and flicker.

The average amateur movie often lacks the third dimensional quality that is achieved by proper framing and use of foreground. Pick up part of a passing float, marching feet or perhaps some child's laughing face for frame, humor and depth of perspective. Use foreground often, but don't obscure the main subject.

Change your camera angle often, both in shooting and in editing. Shots above, below or at eye level add variety and dramatic effect. But shooting down too much may cause audience dizziness, plus a flat appearing picture. And do not film any moving objects at right angles, unless you are following them in a pan shot.

What about subjects? Prize winning floats are a must. Give each float a chance. Take it broadside as it turns a corner for your long shot. Then catch the medium shot head-on as it comes toward you and follow with closeups of detail. A float's identification sign serves as a natural title.

And never forget that parades spell action and human interest. For the former, drum majorettes, drill teams and prancing horses are tops. For the latter, emotional youngsters, frolicking animals, clever clowns and hucksters are always good for a laugh. Closeups of local notables, visiting celebrities, actors and entertainers will increase in interest with each passing year.

Welcome to Portland

[Continued from page 183]

homes, set like jewels in their April through October gardens.

We reach Sandy Boulevard, named for a river ten miles out and famed for its yearly smelt run. Driving east, we soon approach the dignified Sanctuary of Our Sorrowful Mother. Do enjoy the coolness of the Grotto, but unlimber your camera at the top of the hillside elevator shaft.

LAKE AT LAURELHURST

Now take time to visit the lake at Laurelhurst Park, nestled in another lovely home district. Here the swans and ducks will beg for crumbs in an interesting closeup sequence. A must also is Mt. Tabor Park atop the only extinct volcano within a city's limits. Looking about from here, we spy vistas of drives and fertile valleys awaiting a longer visit (you may need a haze filter here).

Continuing south, wind through Reed College campus and more spacious homes in Eastmoreland district. Here is Lambert Gardens to tempt your camera; many say it is the most beautiful garden in the country.

Crossing Sellwood Bridge, we turn left on Route 43 to a popular home and recreation spot, Lake Oswego. Rent a boat and take pictures of the pretty shoreline homes, roaring motorboats or calm canoes, and people swimming or sunning. Now drive back to Portland's center via the hillside Terwilliger Boulevard, with its vistas of the city changing at every turn. High on the hill above stand Doernbecker Memorial Hospital for Crippled Children, Oregon State Medical School and the Veterans' Hospital.

AT WASHINGTON PARK

Coming back through metropolitan Portland, turn west on Burnside and climb to the vast Washington Park. Here stop to shoot in closeup the sturdy Sacajawea statue at the footpath gate. Take time now to climb through the green park, past the reservoir and picnickers to the famous International Rose Test Gardens. Here is a riot of beauty for your camera: ever snow capped Mount Hood beckons beyond the city below (only an hour and a half from town), while to the east and north Mt. Adams and ice-cream-cone-like Mt. Saint Helens vie in beauty. A polaroid filter will dramatize the sky. Take pictures of the hillside homes here—picturesquely set among evergreens—and of the quaint Council Crest streetcar that winds up the hill.

COLUMBIA RIVER HIGHWAY

With an early start next day, head east out Stark Street to the Columbia River Highway. Past truck gardens and fruit orchards, we view in prospect 178 miles of camera delight as we approach (only twenty five miles from town) Crown Point, 750 feet above the river. Here is an unsurpassed view of the monumental gorge carved by the mighty Columbia River, so tragically in flood just a year ago.

The Old Oregon Trail's covered wagon road signs figure in our scenes as we stop at Wahkeenah Falls, 600 foot Multnomah Falls and roadside Horsetail Falls. Only six and a half miles further we reach Bonneville Dam. You'll want to take pictures of the huge spillways, the ship locks, the immense generators and the salmon climbing the fish ladders.

Driving east, we shoot the Bridge of the Gods, Oneonta Gorge and Mitchell Point, a daylighted tunnel carved out of the cliff, affording enchanting views through its windows. We pass Hood River's apple orchards, White River Glacier, Barlow Pioneer Pass, up to famous Timberline Lodge on Mt. Hood. Taking a ride up the ski lift, we get an awe inspiring view of the fertile valley and surrounding peaks.

Driving homeward to town, we pass Zig Zag ranger station, rich farmlands and the county fairgrounds. Take a final shot, at sunset, of Mt. Hood in all its glory, rose tinted in the color of our famous flower.

LATE RELEASES

Features and short subjects for 8mm. and 16mm. screens

■ *Music Albums*, a series of eight one-reel, black and white, 16mm. sound films, is available at photographic dealers. The series is distributed by Castle Films, Division of United World Films, Inc., 1445 Park Avenue, New York City. The latest selection of Castle's *Music Albums* presents such favorites as Deanna Durbin, Ginny Simms, Gloria Jean, the Andrews Sisters and Ethel Smith.

■ *Atomic Fury*, one reel, color, in both 8mm. and 16mm. silent versions, may be had from World in Color Productions, Elmira, N. Y. The Bikini atom bomb tests are presented in full color. The film offers a pretty convincing picture of the bomb's potential, in case you're not already aware of it.

■ *Vienna Philharmonic Shorts*, a series of thirteen one-reel, black and white, 16mm. sound films, distributed by Abelard Educational Films, Inc., 1440 Broadway, New York 18, N. Y., is available through photographic dealers. These unusual films of the Vienna Philharmonic were taken in the Leopoldskron Castle in Salzburg and in the studios of Radio Vienna. They include movements of symphonies, light operatic selections and waltzes under the direction of such conductors as Krips, Melichar, Boehm, Paumgartner and Schmidt-Genter.

■ *Shadow of Suspicion*, seven reels, black and white, 16mm. sound on film, is distributed by Post Pictures Corporation, 115 West 45th Street, New York 19, N. Y. Jewel thieves, being chased by a slow witted sleuth and two investigators, become involved with the secretary of the victimized company. The crooks try to frame the secretary, but the scheme is discovered in time. Marjorie Weaver, Peter Cookson, Tim Ryan, Ralph Lewis and Pierre Watkin are involved.

■ *The Corsican Brothers*, twelve reels, black and white, 16mm. sound on film, may be obtained from Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. Douglas Fairbanks, jr., stars as both of the famed brothers in a dramatization of the Alexander Dumas romantic thriller. He is flanked by Ruth Warrick and Akim Tamiroff, as he swashbuckles his way through the familiar plot.

■ Pirro, a gaily clad puppet who personifies the wonder and curiosity of the alert child as he discovers the realities of the world around him, is making his bow to the home movie field under the auspices of Official Films, Inc., 25 West 45th Street, New York 19, N. Y. Pirro is already known to television, being featured on Bob Emery's Small Fry Club. The first three of ten Pirro films—*Hello, Pirro*, *The Thermometer* and *The Alarm Clock*—are currently being released.

Mono-Color!
SEPIA DELUXE (amber)
AZURE DELUXE (blue)
SCARLET SUPREME (red)
3 UNIQUE FILMS
for all double 8mm, single 8mm, and 16mm cameras...
All 3 feature
• NO FILTERS FOR CAMERA OR PROJECTOR REQUIRED.
• PROJECTS RICH WARM HUE, ENHANCING EVERY SCENE.
• EXPOSURE INDEX... 20-5
• GUARANTEED FRESH STOCK!
ESO-S Safety Film
ASK FOR MONO-COLOR AT YOUR DEALER'S
Available in....
• 8mm (DOUBLE & SINGLE)
• 16mm
(PLEASE MAIL DEALER'S NAME IF HE CANNOT SUPPLY YOU)
ESO-S, INC., 47th. & HOLLY, KANSAS CITY, 2, MO.

Hollywood 16mm. Color
8 mm, 16 mm KODACHROME DUPLICATES from your originals. Also HOLLYWOOD GLAMOR MODELS—50 ft., 100 ft. Mail orders accepted. Discounts to dealers.
974 Edgecliff Drive Hollywood 26, Calif.

POWERFUL 5½ inch Coated (138mm) F-3.5
TELE-LENSES in our focusing "C" mounts for Bolex, Victor, B&H, Revere, Keystone, etc. 16mm cameras. Lens elements made to rigid AAF specifications. Mailed insured with metal dust cap. Tax included........................$39.50
BERTHIOT 3" F-3.5 (75mm) coated tele-lenses in precision focusing "C" mounts. Brand new.... $36.50
Adapter for non-turret 8mm cameras..... $1.95 extra
12½MM F-2.5 Coated Wirgin Luvar Wide Angle Lenses for Bolex, Victor, B. & H., Revere 16, Keystone, chrome "C" mounts. New.............. $37.50
CENTURY PRECISION SPECIALTIES CO.
Write for bargain list
2231 Barry Avenue Los Angeles 25, Calif.

ENO
THE OLDEST NAME IN 16th EDITING
THE RALPH R. ENO CORP.
626 W. 165 ST. • NEW YORK
Send your film for free criticism or estimate.

EXCITING FILMS
Thrilling Home Movies of all types.
Send only One Dollar for Super Short Subject "EXCITING STARS".
Order NOW from -
Dept. M.M.
EXCITING FILMS
1071 El Centro, Hollywood, Calif.
Check Size: 8mm ☐ 16mm ☐ Sound ☐

8 CLUBS 16

The people, plans and programs of amateur movie groups everywhere

Minneapolis club project Members of the Minneapolis Cine Club, ACL, are busily engaged on their unit production of a traffic safety film which is being produced for the Hennepin County Bar Association. Location shooting of a staged automobile accident in the streets of downtown Minneapolis was completed under Hollywood conditions, amid a throng of curious onlookers.

Elmer W. Albinson, ACL, Allan Pahr, Warren Reynolds and Robert Kleinman are among those participating as cameramen. John Lauber, ACL, is publicity director.

Brazil Bandeirante ballots In their recent election, members of the Foto-Cine Clube Bandeirante, ACL, of Sao Paulo, Brazil, chose Dr. Eduardo Salvatore as president and Dr. Jacob Polacow as vicepresident. Fernando Palmerio became secretary, and Luiz Vaccari was named treasurer.

Milwaukee Gala Show The Amateur Movie Society of Milwaukee recently celebrated its sixth annual Gala Show at the Shorewood Auditorium before a large and enthusiastic audience. Winning films of the recently concluded annual contest were screened, including *Oozla's Magic*, by John Bakke; *Hat Hunt*, by Richard J. Franzel, ACL, and *Travellure*, by Glenn Evans, ACL. The 1948 club production, *The Turn of a Century*, headed the program Highlight of the evening was the presentation of *The Unexpected*, 1949 Maxim Award winner by Ernest H. Kremer, ACL, in its first out-of-state screening since the award was made.

Bergen County aid film A 16mm. color sound film entitled *Why Should I Fear Cancer?* is being produced by members of the Amateur Movie Society of Bergen County, in New Jersey. The picture is to be used by the local chapter of the American Cancer Society for educational purposes.

William Caldwell prepared the screenplay from which a shooting script was developed by a committee of members. William Messner, ACL, is in charge of production, assisted by Dr. Rudolph Van Gelder, George Labes, George Munz, ACL, and Eugene Huebler, ACL. Helen Armstrong, executive director of the Bergen County Chapter, American Cancer Society, is technical adviser.

Al Morton, FACL

UTAH CINE ARTS CLUB, in Salt Lake City, makes award to O. L. Tapp, ACL, vicepresident; for his film, *Rainbow Trail*. Looking on are Al Londema, president; LeRoy Hansen, ACL, past president; Mrs. Hansen.

Woro Studio

LOS ANGELES CINEMA CLUB officers for 1949 are congratulated by William J. Palmer, left, nominating chairman. They are (l. to r.) William P. Johnson, secretary; Charles M. Peters, vicepresident; Herbert F. Sturdy, president, and Jack Shandler, the treasurer.

Edison competition Winners of the recent midwinter contest sponsored by the Edison Camera Club, ACL, of Chicago, have just been announced. In the 8mm. class, D. A. Dinsdale took top honors with *Doings of Bethel 50* and D. McSherry took second place for *Golf Masters of 1948*. Third prize went to L. D. Sparks for *Heading North*, with an honorable mention going to L. H. Chambers for *Glacier, Banff and Jasper Parks*.

Soil Testing Installation, by C. A. Bauer, captured first place in the 16mm. group. *Season's Beauty and Highlights in and Around Chicagoland* took second prize for F. Novacek. Third prize went to D. Jenkins for *Arizona*, with an honorable mention going to F. Strassenberg for *Graduation*.

Brooklyn demonstrates Members of the Brooklyn Amateur Cine Club, ACL, devoted a recent evening to a discussion and demonstration of interior lighting. As an additional aid, the General Electric Company film, *Family Album*, was screened. *Steam for Power*, by Babcock & Wilcox, was also shown.

Washington winners *Adventures in Birding*, by Don Sutherland, ACL, won highest praise in a recent monthly contest among members of the Washington (D.C.) Society of Amateur Cinematographers. A medal for the best film of the month was also given Mr. Sutherland for his remarkable bird studies.

Other winners were *Two Gardens in Pennsylvania*, by Hazelle Johnson; *Arctic Glimpses*, by George F. Brewster, and *A Child's Garden*, by Betty Mackrill.

The WSAC announced a new contest for members, the subject to be a pictorial color film on the City of Washington. Entries will be judged in November of this year. A duplicate of the winning film will become part of the club's permanent library, available for loan to other clubs throughout the United States.

MMPC Gala success

Over a thousand persons attended the sixteenth annual Gala Show presented by the Metropolitan Motion Picture Club, ACL, on two successive evenings early last month at New York's Hunter College Playhouse. Featured was the premier Manhattan screening of *The Unexpected*, 1948 Maxim Award winner by Ernest H. Kremer, ACL.

Joseph J. Harley, FACL, was managing director of the gala performance, assisted by C. Murray Booth, ACL, chairman of the program committee; Raymond Moss, ACL, in charge of projection and sound: John R. Hefele, ACL, technical adviser; Joseph R. Samel, ACL, public relations adviser; J. Christian Vogel, ACL, still photographer; George Mesaros, FACL, official greeter; Frederick J. Wille, in charge of the box office, and Ernest Miller, ACL, treasurer. Mrs. Sidney Moritz was hostess, assisted by several other members and members' wives.

St. Louis installs

Elmer Moeller became president of the St. Louis (Mo.) Amateur Motion Picture Club, ACL, at recent installation ceremonies. At the same time Charles Hiles and Mrs. James Billington took up their duties as vice-president and secretary-treasurer, respectively.

The members have recently completed a club production, *Too Busy*, 500 feet of 16mm. color, a documentary treatment of juvenile delinquency.

Hutchinson screens

The premier showing of *Hunter's Paradise*, by club members Charles W. Summers, ACL, and Tom Van de Car, ACL, highlighted a recent screening of the Hutchinson (Kans.) Movie Club. Also shown was *Saskatchewan*, by Carroll Michener, ACL, a Ten Best winner borrowed from the ACL film library.

Denver competition

The 1948 Trophy Competition of the Denver Cinema League, recently concluded, was won by W. I. Nelson, ACL, with *Pleasure Trails of the Southwest*. Markley L. Pepper, ACL, and M. W. Swansick, ACL, tied for second place with *Colorado—Land of Fair Color* and *Sheep Train*, respectively. Harry B. Bergstrom filled third position with *Into the High Country*.

A recent election of officers resulted in the re-election of Mr. Pepper as president, with Carlton Cook as vice-president. Dave Graetz became the secretary and Mr. Nelson the treasurer. Mr. Swansick will serve with them on the board of directors.

Trenton birthday

The Trenton (N. J.) Movie Makers recently completed their thirteenth active year as an amateur movie club. The event was marked by a social evening and screening. The Standard Oil Company of New Jersey furnished *Scenic Pennsylvania*, a 1600 foot 16mm. color sound film, which was projected by Sam Wright of the 8-16 Movie Club of Philadelphia. *Circus Sidelights*, by club member George W. Guthrie, ACL, also in 16mm. color, completed the screen program, after which refreshments were served.

Kings Gala Night

On June 11 the Kings Cine Club of Brooklyn will celebrate its first annual Gala Night at its club rooms at 558 Rockaway Parkway. The occasion will feature the screening of winning films in the club's first annual contest, not yet judged at this writing.

The Brooklyn Amateur Cine Club, ACL, also will show some of its recent club contest winners, among them *Sands of Time*, by Bert Seckendorf. The evening will be climaxed with a showing of *The Unexpected*, by Ernest H. Kremer, ACL, winner of the Maxim Award for 1948, and *Paricutin*, by Ralph E. Gray, FACL, Ten Best winner for 1943, both films furnished by the ACL film library.

Tickets are $.50 each and may be obtained by writing to Harry Krantweiss, in care of the club address given above.

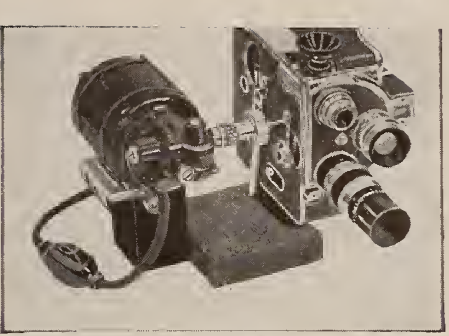
Oklahoma screening

Two members' films and an instructional movie made up a midwinter program of the Movie Makers Club of Oklahoma City. The informational picture was *Making of Movies*, a training film produced by the U. S. Army Air Force. It included use of miniature sets, telephoto lenses, aerial shooting, sound recording, makeup methods, use of music, animation and editing.

Two Grips on a Trip, by Bill Kitchens, 16mm. color, and *Anadarko*, by R. C. Hardcastle, 8mm. color, were the members' films projected.

Metro programs

Members of the Metro Movie Club of River Park, Chicago, introduced something different in the way of competition at a recent screening of the year's worst films, with a prize going



Syncnronous Motor Drive for Bolex Camera
115 VOLT A.C. SINGLE PHASE—60 CYCLE
Synchronous with Film, Disc or Tape Recorders
See Your Dealer or Write for Information
NATIONAL CINE EQUIPMENT, Inc.
22 West 22nd St. New York 10, N. Y.

GUY HASELTON • 16mm KODACHROME
"ARCHES National Monument" (Utah)
200-ft.....$30.00 With sound....$37.50
400-ft..... 60.00 With sound.... 75.00
"Boulder Dam," 120-ft.................... 18.00
"ROSE PARADE," 200 ft.................... 30.00
200-ft. sound.............................. 37.50
340-ft. sound... $64.00 Silent . 51.00
7936 Santa Monica Blvd., Hollywood 46, Calif.

Two 3¢ stamps for giant catalogue. State size.
8-16mm Silent, Sound, Sales, Rental, Exchanges.
Movies ★
REED & REED DISTRIBUTORS, INC.
7508 3rd AVE., BROOKLYN 9, N. Y.

KODACHROME DUPLICATES
8MM. and 16MM. FINEST QUALITY 11c PER FOOT
Mail Orders Accepted
Hollywood 16mm. Industries, Inc.
6060 HOLLYWOOD BLVD. AT GOWER
HOLLYWOOD 28, CALIF.

STOP APOLOGIZING FOR YOUR MOVIE TITLES
Write today for a FREE A-to-Z Sample Title Test Kit. Make titles that are different . . . better and tailored to your taste. Try our method . . . FRFE.
COMPLETE COLOR OR B.&W. OUTFIT $6.50
A-to-Z MOVIE ACCESSORIES
175 Fifth Avenue Dept. M New York 10, N. Y.

VACUUMATE CORP
VAPORATE
EXCLUSIVE SALES AGENT
ONE TREATMENT LASTS THE LIFE OF THE FILM
MOVIE FILM PROTECTION
against SCRATCHES, WEAR
OIL FINGER MARKS
CLIMATE . . . . . .
VACUUMATE CORPORATION
446 West 43rd Street, New York 18, N. Y.
GENERAL FILM LABS.
66 Sibley Street Detroit, Mich.
COLBURN LABORATORY, Inc.
164 North Wacker Drive Chicago, Ill.
Ask Your Dealer

to the reel voted worst of the lot. More conventionally, a comedy, *Gerrie at the Fair*, by Herbert P. Bennett, ACL, was featured at a subsequent meeting.

Another session was devoted to a roundtable discussion of members' filming problems, which was combined with the club's swap night. Other recent projections included *Our Son*, by Louis Pluta; *Railroad Fair and Miscellaneous Shots*, by Albert Pickell and *State of Maine, Coast and Country*, by J. Jacobson.

Louisville plans Their hometown will be the subject of a record film to be produced during the spring by members of the Louisville (Ky.) Photographic Society, ACL. The group production, called *Louisville—Gateway to the South*, will employ the talents and abilities of nearly every club member.

Latest club innovation is a monthly newsreel produced, processed, edited and titled by club members.

From here to there

[Continued from page 185]

is a fundamental question, and the answer to it depends on two variables. These are the total distance which the line will travel and the relative speed of its advancement during this travel. The speed of the line's advancement, in turn, is determined by its dramatic importance, or how long you want it on the screen.

There are certain standards. With an 8 by 12 inch field, the average advance would be 1/16 of an inch, or a 1 inch advance during each second of screen time at silent projection speed. This same standard can be extended to a 24 by 36 inch field, which would call for a 3/16 inch advance of the line with each exposure, or a 3 inch advance during each second of screen time.

The animator may easily determine the speed of movement he wishes to use by laying out the line he intends to travel (let's take 36 inches as an example) and noting the relative speed of a pencil moved over this distance at 3, 6, 11 and 23 seconds. The two latter units of screen time will give an average animation speed, with advances of 1/5 and 1/10 of an inch respectively. The 3 and 6 seconds of screen time create distinctly fast animation (by advancing in units of ½ and 1 inch), while 34 and 68 seconds of screen time (with advances of 1/15 and 1/30 of an inch) will be on the slow side.

But the handiest way of determining the unit advance and therefore the speed of animation you may wish to use is by reference to a table. To guide Movie Makers readers in this interesting work, I have prepared figures for slow, average and fast animation, at both silent and sound projection speeds. It assumes an exposure of only one frame after each advance of the line and is based on a 36 inch line for its totals. If two frames are exposed on each advance, these totals will be doubled. If your line to be animated is less than 36 inches long, the totals will be off but the unit-advance figures in relation to speed of animation will still hold good.

In using the tables, one basic rule should be kept in mind. This is that a more pleasing visual effect is created if you advance your line slowly at the beginning, no matter what speed it may achieve in its later extension. In this way, the eye makes a more comfortable adjustment to the animated advance.

So there you are. The rest is up to you, and I know you will find the field of line-animated movies a fascinating one to explore.

The new travelog

[Continued from page 175]

with the precision of an orchestral conductor and accentuates his punches by strong contrasts—placing his laughs immediately before or after his tears, his action next to his pastoral. The travelog movie maker must follow suit; for although film techniques may change, people do not.

TRAVELOG CONTINUITY

So much for themes and dramatic devices. Let us look at travelog continuity.

Good travelog continuity is difficult. Most shooting is "off the cuff," for the filmer is unfamiliar with the territory and is forced to obtain his material on the move. These factors may tend to produce a potpourri of unrelated scenes which will give real trouble in editing. The solution is to decide quickly upon the subject matter to be filmed and then to build solid sequences around it.

The problem of transition is another reason for planning and shooting complete sequences. With a knowledge of his sequence objectives, the filmer can readily make smooth transitions between them on the spot . . . fading, dissolving, wiping or panning out of, or into, opening and closing scenes. Easiest transition of all, of course, is the subtitle between sequences. But even it is better done if pictorially prepared for in advance.

In connection with travelog filming, planning and editing, here is an interesting and helpful point to keep in mind. Logical continuity does not necessarily mean chronological continuity. For example, a cross-country film can be edited into sequences of *similar* subjects—people, customs, industries, transportation and so on—instead of the usual from-here-to-there technique. This would allow the editor to make full use of the unrelated scenes which are invariably picked up in all travel safaris.

To illustrate, let us presume that single scenes of totem poles were filmed en route in various towns. In a chronological continuity, it would be hard to edit these isolated scenes into their proper places without disrupting the unity of the sequences. Also, their brevity and staggered positions would allow for no cohesive title or narrative comment on the importance of totems. But, with a similar-subject continuity, a collective totem sequence could be made of these single scenes which would be highly effective.

And now a note on estimating photographic opportunities in unknown territory. Try asking the ticket agent, taxi driver and hotel clerk for the twelve best points of local interest. Any points upon which all three agree are worth investigating.

Thus, when you start out this summer on that precious vacation trip, remember the three standards of today's travelog: (1) an overall theme for purpose; (2) a dynamic development of this theme through physical and cinematic action and (3) a continuity employing logic and dramatic effectiveness, as well as here-to-there chronology . . . Guided by these three pilots, your cinematic ship will never sink slowly into the sea of audience indifference.

June or January

[Continued from page 177]

clude favorite friends and family groups.

You will want to include a few informal shots: the happy couple showing their friends their wedding gifts, the bride showing the girls her ring (including a careful closeup shot) and perhaps the little flower girl and the ring bearer engaged in conversation, to one side. Make your climax that magic moment when the bride and groom depart, with the bride tossing her bouquet among the bridesmaids and turning away to the "happily-ever-after" life, with the groom at her side.

Assuming (1) that you have owned a movie camera for a longer time than you have been man and wife, or (2) that a home movie outfit was tucked among your wedding gifts, or (3) that you have a good friend with a movie camera which he is providing on loan, begin your honeymoon film at that moment when you—Mister and Missus—separate from the crowd. Shoot the wedding guests waving goodbye; then turn and take a shot through the windshield, down the familiar street ahead. And then catch the last outskirts of town and the first of what lies ahead.

If all that seems a little foolish, remember this: those first few moments alone together, now man and wife, will be filled with thoughts and emotions too deep and wonderful ever to describe. But in years to come your film will continue to bring them all back to you, everlastingly real and fresh!

How and where you spend your honeymoon will determine the character of your honeymoon movies, of course. But you'll want a few feet of your cottage, or hotel, or cabin, or whatever. You'll want to record your amusements and activities—sight seeing, motor boating, horseback riding, swimming, climbing and so on, through any number of film feet. By taking turns with the camera, you can shoot each other doing the same things (riding, swimming, climbing or whatever)—and a sense of togetherness will pervade throughout.

If you are expert enough for tripod work, make use of the old trick of setting up the scene, locking down the starting button and then getting into it yourself. Then, Missus can be watching Mister carve their initials in intertwined hearts. And Mister can be watching Missus write "I Love You" in the sand at the beach.

But, whatever your story plan and wherever your shots are made, make it definitely your story of your honeymoon. Remember, the opportunity is not likely to come up again!

Films for television

[Continued from page 186]

and action because of the curvature of the television receiving tube. Any action on the edge of the picture is likely to be distorted because of this curve. Extreme blacks and whites should be avoided because they will not televise satisfactorily. Rapid pan shots will blur and large sharp lettering should be used in all titles.

Even the technique for sound recording is different. In theatrical pictures the voice is recorded "big" to go with the large picture being projected on the theatre screen. For television, the sound should be "small" for the small receiving screen. Sound for regular pictures is designed for large auditoriums. Sound for television, like radio, should be recorded for hearing in an average living room.

SETS ARE SMALLER

Sets for the series we are filming for NBC are constructed smaller than the sets we build for theatrical pictures. This is being done so that a larger section of the background is visible to the viewer, thus creating more atmosphere and more quickly establishing a locale. If larger sets were used, the video audience would see a small section of the background because filming for television necessitates the camera's being closer to players and sets.

In an effort to provide television films with the same intimacy of radio, we have borrowed the technique of making the camera a person. The camera is "you," the television audience. In brief, you examine the clues; you accompany the Prosecutor as he makes his investigation; you are a part of the drama. Players frequently talk to you and you are given the same opportunity to solve the crime as the players in the film.

All timing is faster for video film. The theatrical film is designed for an audience of hundreds. The television picture should be made for an audience of five, five people at home, with all the distractions of home. Scripts should be prepared in such a way that the viewer can follow the plot by listening and not be required to remain glued to the set at all times to follow the action. On the other hand, the dialog should not explain every happening. In short, television-film writing should be a careful blending of radio and motion picture scripting.

The acting technique for television motion pictures is a combination of stage and screen. Long shots for television require the cast to play scenes somewhat broader than would be necessary for theatrical film. The reason is obvious. Facial expressions are lost in longer shots because of the small video screen. In closeups, however, the technique is the same as for regular motion pictures.

It is our belief that television film also will differ from theatrical pictures in format and running time. Video executives now believe that the basic time periods of television will be ten and twenty minutes rather than the fifteen and thirty minute programs of radio. This is understandable because on television so much more can be told and shown in the same period of time. As a result, our programs are scheduled for ten and twenty minute times. The *Public Prosecutor* series runs twenty minutes including the sponsor's message. An "open-end" technique is being used, allowing space for the advertisement at the beginning and at the end of program. Shows of the series are designed to play individually or serially and each program is a complete show.

A NEW FILM INDUSTRY

Television will create thousands of new positions and opportunities in the motion picture field. It will be responsible for the development of a tre-

don't be UNFAIR

Even audiences have some rights. Don't let film blemishes spoil their enjoyment of your picture. Protect prints with

PEERLESS FILM TREATMENT

PEERLESS FILM PROCESSING CORPORATION
165 WEST 46th STREET, NEW YORK 19, N. Y.

DISTINCTIVE EXPERT
TITLES and EDITING
For the Amateur and Professional
16 mm. — 8 mm.
Black & White and Kodachrome
Price list on request
STAHL
EDITING AND TITLING SERVICE
33 West 42 St. New York, N. Y.

BLACK AND WHITE • KODACHROME
ENLARGED 8 to 16 REDUCED 16 to 8
DUPLICATES
GEO. W. COLBURN LABORATORY, Inc.
164 N. Wacker Dr., Dept. M, Chicago 6, Ill.

Dress up your films with an ACL LEADER

16mm. 60c
8mm. 50c

Amateur Cinema League, Inc.
420 Lexington Ave., New York 17, N. Y.

Print Your Own Film Titles

Photo titles, stationery, greeting cards, bookplates, advertising. Easy rules. Raised printing like engraving, too. **Print for others, big profits.** Send dime for press samples, Supply Book, all details and special advice on your needs. No obligation. **Kelsey Inc. F-48 Meriden, Conn.**

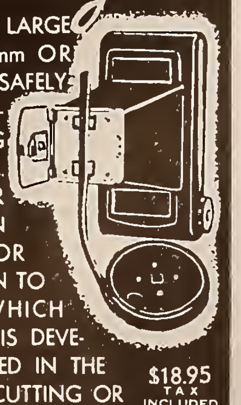
1949 BINDERS

MOVIE MAKERS offers an attractive, black fabrikoid, gold lettered binder for your copies of this magazine. A metal device enables you to insert and remove the magazines easily. **Price $2.50**

Send your order accompanied by remittance to

MOVIE MAKERS 420 Lexington Avenue
New York 17, N. Y.

Cinélarger



MAKE FINE, LIVELY, LARGE PRINTS FROM 8mm OR 16mm MOVIE FILM, SAFELY, PROMPTLY & ECONOMICALLY USING No. 620 ROLL FILM. COPIES B&W OR COLOR MOVIES ON TO B&W FILM, OR COLOR MOVIES ON TO COLOR FILM, WHICH AFTER EXPOSURE IS DEVELOPED AND PRINTED IN THE USUAL MANNER. CUTTING OR SPLICING MOVIE FILM COMPLETELY ELIMINATED. AT DEALERS EVERYWHERE

$18.95 TAX INCLUDED

WRITE FOR FREE LITERATURE 53
TESTRITE INSTRUMENT CO., Inc
NEW YORK 3, N. Y.

BEATING THE CHAMP

WE HAVE been reminded recently of an incident which occurred in the early months of the 1940 presidential campaign. Wendell Willkie had already been named as the Republican candidate, but President Roosevelt was still undecided whether to run for a third term. "I hope," said Willkie, "that he does. If I'm going in there to fight, I want a chance to beat the Champ."

Well, in January MOVIE MAKERS, in *The Reader Writes* column, Frank E. Gunnell, FACL, offered his retirement from Ten Best competition for a period of five years. In March MOVIE MAKERS, in the same column, Ralph E. Gray, FACL, followed this precedent, but extended his retirement to permanency.

Both of these great filmers acted with grace and gallantry in making their offers. As Maxim Award winners and many-time Ten Besters, they were, in effect, making the way to these honors easier for those thus far less talented. As heavyweight champions, they were offering to step aside to give the lightweight boys a chance.

And, for the moment, we accepted their offer. We were wrong to do so. The flood of letters on this proposal, appearing in our April and May letter columns, have made this more than clear. Arguing persuasively and often passionately, they have unanimously demanded the return of these and other champions to the Ten Best wars. Al Morton, FACL, himself a Maxim Award winner, sums it up as follows: "I'd like to win it again sometime, and—when and if I do—I want to compete against the finest filmers in the land."

We agree—and we believe that the vast majority of movie makers will agree—with Mr. Morton and Mr. Willkie. We must refuse, therefore, to accept the retirement from Ten Best competition of the Messrs. Gunnell, Gray or any other Maxim Award winner. . . . After all, if you're going in there to fight, you too want a chance to beat the champ.

THE AMATEUR CINEMA LEAGUE, INC.
Founded in 1926 by Hiram Percy Maxim

DIRECTORS
John V. Hansen, *President* Ethelbert Warfield, *Treasurer*
C. R. Dooley, *Vice President*
Mrs. L. S. Galvin
H. Earl Hoover
Harold E. B. Speight
Philip N. Thevenet
Stephen F. Voorhees

The Amateur Cinema League, Inc., sole owner and publisher of MOVIE MAKERS, is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Six dollars a year.

AMATEUR CINEMA LEAGUE, INC., 420 LEXINGTON AVE., NEW YORK 17, N. Y., U. S. A.

---

mendous new film industry, an industry devoted to the making of quality entertainment especially for television.

How large will this industry be? Only time will tell. But if television requires films for fifty percent of its programming, as we believe, it will eventually total a need for more than 300 hours of film a week. This figure, when compared to the present Hollywood output, totals a tremendous new prosperity for all motion picture employees.

It should be remembered, however, that there will be no box office for television films. Motion picture standards of this new film industry must be, and will be, scaled down to junior size. The bill for these films will be footed by the sponsor and, obviously no sponsor ever will be able to afford two million dollars for a program. The extravaganza movie, the two or four million dollar showcase picture, never will have a place in video.

Television film will be a new and completely separate industry from the present motion picture industry. Lower wage scales throughout all crafts will be necessary to get the industry rolling. Although these scales will be lower, the total annual earned income of employees will be as large or larger because the men will be working twelve months a year, not as they now get calls from producers, on a picture-to-picture basis.

Footage cost of video films must be lowered from current theatrical picture footage costs if this new industry, this new prosperity for movie workers, is to get under way properly. Heavy labor demands at the present time will greatly endanger the development of video films.

Will television, and this new video film industry be harmful to the present motion picture industry? Obviously it is far too early to say for certain. Most television executives and many film producers, however, do not think that it will hurt box-office returns. There are many of us, on the contrary, who believe that television will provide exhibitors with a greater drawing card, with larger returns.

Television, for one thing, provides a means of publicizing motion picture coming attractions in the home. Most exhibitors will agree that the trailer is one of the most important means of advertising new products. Thanks to video, the exhibitor now can show a sample of his wares to thousands of potential theatre goers, thousands who do not now go to shows regularly.

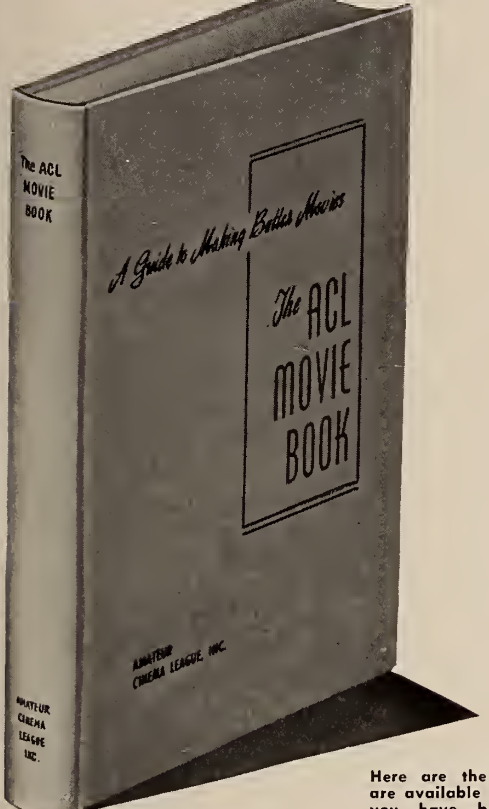
It has been estimated that a top quality picture only attracts an aggregate audience of 25 million admissions. Television, if it follows the development of radio, as is now believed, will eventually be seen by more than 90 percent of the population of the nation. In short, exhibitors will enter 37 million homes with their trailers and will have the opportunity of attracting roughly 50 million more ticket buyers to their box offices.

There also are many of us who see the day when the theatre goer will be able to see a television newsreel of the day's events. And we think that it will not be too long before the regular feature is halted and a special telecast is shown audiences of the winning run of the Rose Bowl game or the World Series.

Television will enhance theatre programs, provide a greater drawing card and prove a greater incentive to go to a show.

Film, for theatre and for television, has a very bright future.

GETTING THE MOST FUN FROM YOUR MOVIES?


The ACL MOVIE BOOK
A Guide to Making Better Movies
The ACL MOVIE BOOK
AMATEUR CINEMA LEAGUE, INC.
AMATEUR CINEMA LEAGUE INC.

If you're not, double your movie making enjoyment by joining

THE AMATEUR CINEMA LEAGUE

(The largest movie club in the world!)

Here's what the Amateur Cinema League offers every movie maker who wants to get the most out of his hobby:

You will receive - - -

← The ACL MOVIE BOOK—the finest guidebook to 8mm. and 16mm. movie making. 311 pages of information and over 100 illustrations.

Movie Makers—the ACL's fascinating, friendly, up to the minute magazine—*every month.* Chock full of ideas and instructions on every aspect of movie making.

And the ACL puts all its services (listed below) at your disposal—to use as much and as often as you wish.

Here are the ACL services that are available to YOU, as soon as you have become a member:

TECHNICAL CONSULTING SERVICE . . . Want to know what lens to use? About exposures? About lighting? Where to get equipment? ACL members just write (or drop in on) our consulting department —and get a prompt, detailed answer.

CONTINUITY and FILM PLANNING SERVICE. . Planning to make a movie of your vacation? Of your family? Of your hobby? Or do you want to film a story with a plot? The ACL's consulting department will work up film treatments (outlines) for you, full of specific ideas on planning, shooting and editing footage. Special forms are available to help you present your needs to the consulting department.

CLUB SERVICE . . . Want to start a club? Or are you a member of a club that wants constructive ideas on how to build and hold the interest of its members? The ACL club department will give you helpful tips based on experience with clubs around the world for 23 years.

FILM REVIEW SERVICE . . . You've shot your film and now you want to know how it stacks up? Are there sequences in it that you're not quite sure about? Any 8mm. or 16mm. film may be sent to the ACL at any time for complete screening, detailed criticism and overall review.

BOOKLETS and SERVICE SHEETS . . . Booklets on various phases of movie making, and service sheets on specific problems that you may come up against, are published at intervals by the ACL. They are yours for the asking. Current booklets are:

The ACL Data Book
Titling Technique
Featuring the Family
Building a Dual Turntable

All these services
plus the ACL MOVIE BOOK
plus Movie Makers each month
For only $6 a year!

Fill out the coupon today—and start doubling your movie making enjoyment!

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

I wish to become a member of the ACL, receiving the ACL MOVIE BOOK, *Movie Makers* monthly, and all the League services for one year. I enclose remittance for $6 (of which $2 is for a year's subscription to *Movie Makers)* made payable to Amateur Cinema League, Inc.

Name____________________________

Street____________________________

City________________Zone______State______

For Finer Home Movies
with ***Professional*** *quality,*
it's Bell & Howell!

You *take* . . . you *show* . . . a professional picture when your camera and projector are a Matched Pair, *made for each other*. That's why professional cameramen buy matched Filmos for their own home use. That's why *you* will discover new pleasure and new skill when you work with a Bell & Howell perfect pair! See them at your camera dealer's now.

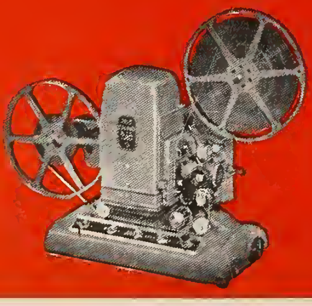
NOW FOR ONLY $149.50 plus tax
(with F2.5 lens only)

FILMO AUTO-8

MAGAZINE CAMERA

FILMO AUTO-8 is the finest 8mm camera made for personal use. Its many points of superiority include superb new ½" F2.5 Filmocoted Comat lens . . . magazine loading with Tip-touch Ejector . . . Swifturn 2-lens turret . . . 5 speeds including slow motion . . . Singlepic release for animation tricks . . . Selfoto lock that lets the operator get into the picture. Positive viewfinders turn with lenses. See it at your camera dealer's today!

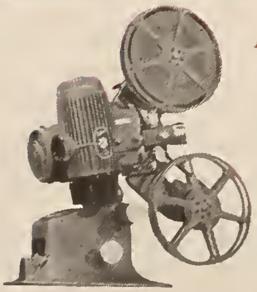
Truly A
PERFECT PAIR



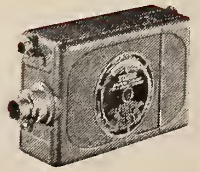
MATCHING FILMO PICTURE MASTER

Most brilliant of all 8mm projectors. Base-up 750-watt lamp, reverse, power rewind, gear-driven take-up, pilot lamp, hinged film gate. Handles your film gently, surely, safely. With case, $262

MATCHED FILMOS FOR BRILLIANT 16mm PERFORMANCE



FILMO DIPLOMAT PROJECTOR—has a film capacity of 400 feet. Features include reverse, fast power rewind, and positive all-gear drive. F1.6 Filmocoted lens provides maximum sharpness and aids screen brightness. Brilliant 1000-watt lamp, highly efficient B&H direct-beam optical system. With case, $273.30.



FILMO AUTO LOAD CAMERA—has fine, Filmocoted F2.5 lens for clearest pictures. Built-in exposure guide covers all outdoor light, all types of film. Five speeds, including true slow motion. Singlepic release for animation work. Black-and-white or color film magazines slip in instantly, ready to go. $160 plus tax.

EVERY FILMO IS GUARANTEED FOR LIFE

During life of product, any defects in workmanship or material will be remedied free (except transportation). Bell & Howell Company, 7143 McCormick Road, Chicago 45.

Precision Made by

Bell & Howell

Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World

JUN-1 1949

©CIB 195169

PER.

THE LIBRARY OF CONGRESS
SERIALS DIVISION
JUN 17 1949
RECEIVED

6

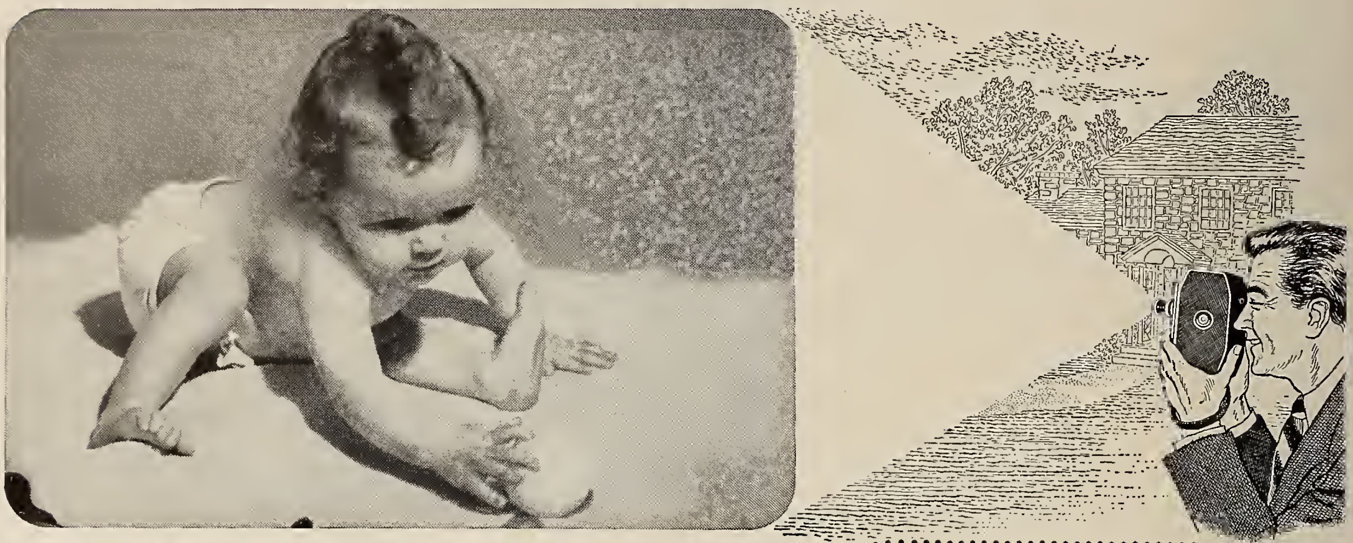
MOVIE MAKERS

JUNE
1949
25c

THE MAGAZINE FOR 8 mm. & 16 mm. FILMERS

CINE TRAVEL KITS • MOVIES WITH MIRRORS • A ZOO SCENARIO

For the ONE Movie Maker in 100 Who Can Appreciate the Finest!



The Bolex L-8 motion picture camera assures faultless registration of the image on 8mm film, which means not only clear, sharp pictures on the movie screen, but permits superb, fine-detail blowups. This perfect registration is effected by the combination of our unique Kern-Paillard optical system and the precision-built Bolex shutter mechanism.

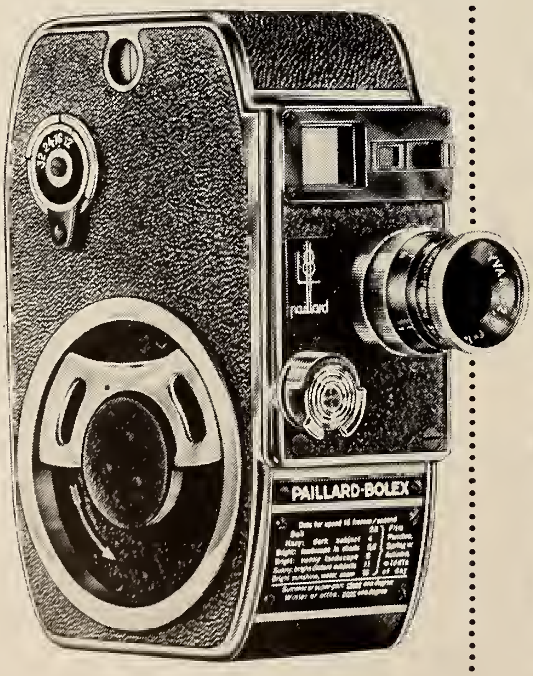
The Bolex Model L-8 at New Low Price of $119.50

Fed. Tax Inc.

With a film capacity of 25 feet Double 8mm, the Bolex L-8 gives best results with any standard color or black-and-white film made, with the least film waste because you *know* you're right before you shoot. Whether it's a black-and-white, or an indoor color shot, you can *depend* upon the Bolex L-8 in any weather, under *all* conditions and in *every* climate—and it's the easiest to operate.

Equipped with the fine focusing mount Kern-Paillard ½" f/2.8 Yvar lens.*

*Kern-Paillard Ciné Lenses are unsurpassed by *any* other make. Precision-made for over 125 years by Swiss craftsmen, Kern-Paillard double-coated lenses get *flawless detail* on the film. They are available in 12.5mm, 1" and 1.5".



Bolex MOTION PICTURE CAMERAS

Write today for descriptive folder to:

PAILLARD PRODUCTS INC., 265 Madison Ave., N. Y. C. 16

Bolex Cameras are sold by leading camera dealers throughout the country.

For the ONE Movie Maker in 1,000 Who Can Appreciate Precision Engineering

Here's *why* the Bolex L-8 is the *finest* Double 8mm you can buy at *any* price:

Overall Dimensions: 4⅞" x 3⅛" x 1¾".

Genuine Leather Outer Case: All metal parts chrome-plated, highly polished.

Film Capacity: 25′ daylight loading spools. Double-eight films either color or black-and-white.

Viewfinder: Telescopic type, exact in picture area.

End Pointer: Black pointer appears in viewfinder as film nears end.

Footage Counter: Automatically resets to zero when film is removed.

Variable Speeds: 12, 16, 24, and 32 frames per second.

Foolproof Threading: Requires less than a minute.

Trigger Release: Release button provides for the making of exposures by the finger-tip release method; also is safety lock.

Governor Controlled Spring Motor: Spring cannot be over-wound; handles 7′ of film in one winding.

Fully Protected Pressure Plate: Is held against movement both vertically and horizontally, assuring rock-steady pictures.

Tripod Socket: Zipper carrying case, carrying strap, feed spool, etc.

Light Weight: 1 lb. 12 oz. with lens.

Own —NAME BANDS IN CASTLE FILMS

FOR 16MM SOUND PROJECTION OWNERS

THE BAND PARADE

Here is an exciting new series presenting your favorite bands at their best, playing numbers always in demand because of each modern maestro's original interpretation.

Now you can see and hear the world's most popular radio and recording orchestras, with vocalists and personalities tops in the entertainment field!

Order your Band Parades today! One reel each—only $17.50 per reel. See your photo dealer.

TONY PASTOR AND HIS BAND
Here is this popular orchestra playing numbers they've made famous:
"Hawaiian War Chant" • "I Like Boys" "Movie Tonight" • "Paradiddle Joe"

TOMMY TUCKER AND HIS BAND
Tommy has some great arrangements of these popular numbers:
"All I Do Is Dream of You" "Camptown Races" • "Medley" "I Never Knew I Could Love Anybody"

GEORGE OLSEN AND HIS BAND
Try to keep your feet still when this great band plays —
"Woodchoppers' Ball" • "He's My Guy" "I'll See You In My Dreams" • "Hold That Tiger" • "Deep in the Heart of Texas"

TED LEWIS AND HIS BAND
Is ev'rybody happy? Ted Lewis, the one and only, gives out with —
"Sunny Side of the Street" • "Me and My Shadow" • "Three Blind Mice" • "Isn't She Pretty" • "I'm the Leader of the Band"

LOUIS PRIMA AND HIS BAND
Louis never played more irresistibly than in these great numbers:
"Black Magic" • "Harmonica Quintette" "Get On Board Little Chillen"

COUNT BASIE AND HIS BAND
The Count really proves his mastery of modern music in this trio of hits:
"Somebody's Rocking My Dreamboat" "Delta Rhythm Boys' Medley" "Count Basie Boogie"

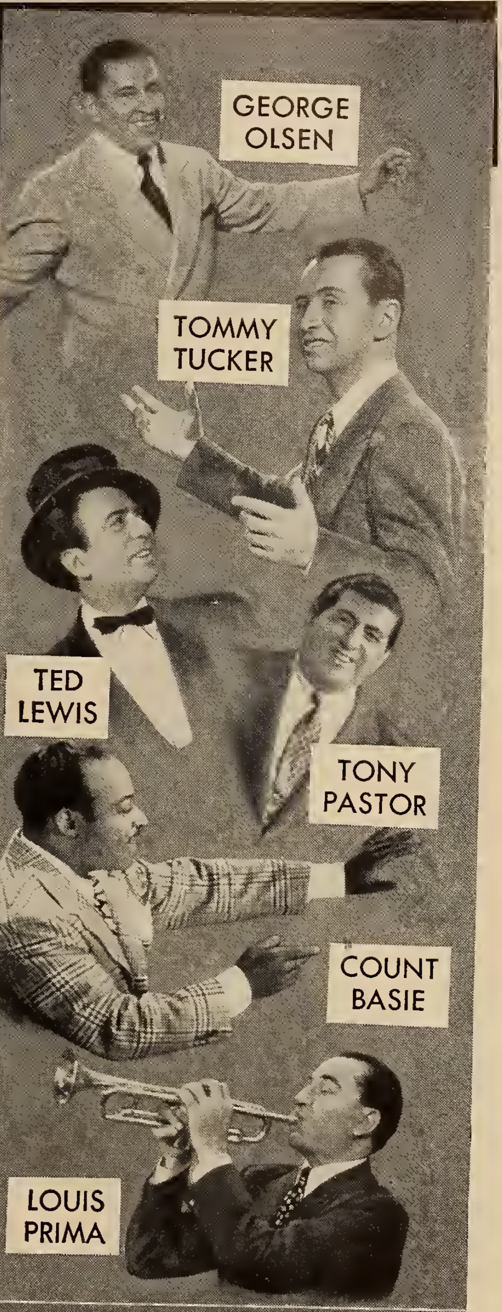
OWN THREE OR MORE
GREAT HITS IN EVERY FILM!
Only $17.50 per Reel

CASTLE FILMS
DIVISION OF UNITED WORLD FILMS INC.

1445 PARK AVE.
NEW YORK, 29

542 S. DEARBORN ST.
CHICAGO, 5

RUSS BLDG.
SAN FRANCISCO, 4



FREE!
Castle Films new 1949 catalog listing many SOUND FILMS for the best in music and entertainment. Send coupon

MOVIES FOR EVERY OCCASION
CASTLE FILMS

TODAY!

PLEASE SEND ME M-6
CASTLE FILMS NEW, EXCITING 1949 HOME MOVIE CATALOGUE
Profusely illustrated, describing Castle Films' wide variety of quality, professionally produced cartoons, sports, travel, world news, adventure and novelty home movies.

Name____

Street____

City____________________ Zone_____ State____________

I have a:\________________ 8mm______ 16mm______ Sound______
(NAME OF PROJECTOR)

COMMONWEALTH
proudly announces
IMMEDIATE DELIVERY
of 2 additional
Major Company HITS
of the Edward Small Group

BEHIND HIS MASK... he slashed his way through a thousand intrigues!
Alexandre Dumas' Adventure
THE MAN IN THE IRON MASK
starring
LOUIS HAYWARD
JOAN BENNETT

"A GENTLEMAN AFTER DARK"
BRIAN DONLEVY MIRIAM HOPKINS

PLUS
KIT CARSON
Jon Holl, Lynn Bori, Dano Andrews
THE CORSICAN BROTHERS
Douglos Foirbonks, Jr., Ruth Worwick, Akim Tomiroff
SHIRLEY TEMPLE as MISS ANNIE ROONEY
William Gorgon, Guy Kibbee, Dickie Moore, Peggy Ryon
JAMES FENIMORE COOPER'S
LAST OF THE MOHICANS
Rondolph Scott, Binnie Bornes, Henry Wilcoxon
FRIENDLY ENEMIES
Chorles Winniger, Chorles Ruggles, James Croig, Noncy Kelly

For Rentals Communicate
with your leading
16MM. FILM LIBRARY

EXCLUSIVE 16MM DISTRIBUTORS
COMMONWEALTH PICTURES CORP.
723 Seventh Avenue, New York 19, N.Y.

MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

June
1949

The reader writes 206
Closeups — *What filmers are doing* 209
The town that made a film hit — *Sanda Bologna* 211
Over the Golden Road — *Felix Zelenka* 212
Your face is familiar — *William L. Lucas* 214
Movies with mirrors — *William Messner, ACL* 215
Tips for the tourist — *Frank E. Gunnell, FACL* 216
ACL annual meeting 218
Colorado high country — *Markley L. Pepper, ACL* 219
Welcome to Minneapolis — *Russell C. Duncan, ACL, and Gordan W. Cowan, ACL* 222
Hints from Hollywood 224
The clinic — *Aids for your filming* 225
News of the industry — *Reports on products* 226
Late releases — *New 8mm. and 16mm. films* 233
Clubs — *People, plans and programs* 234
The second generation — *Editorial* 238

Cover photograph: Ewing Kroinin from Frederic Lewis

JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

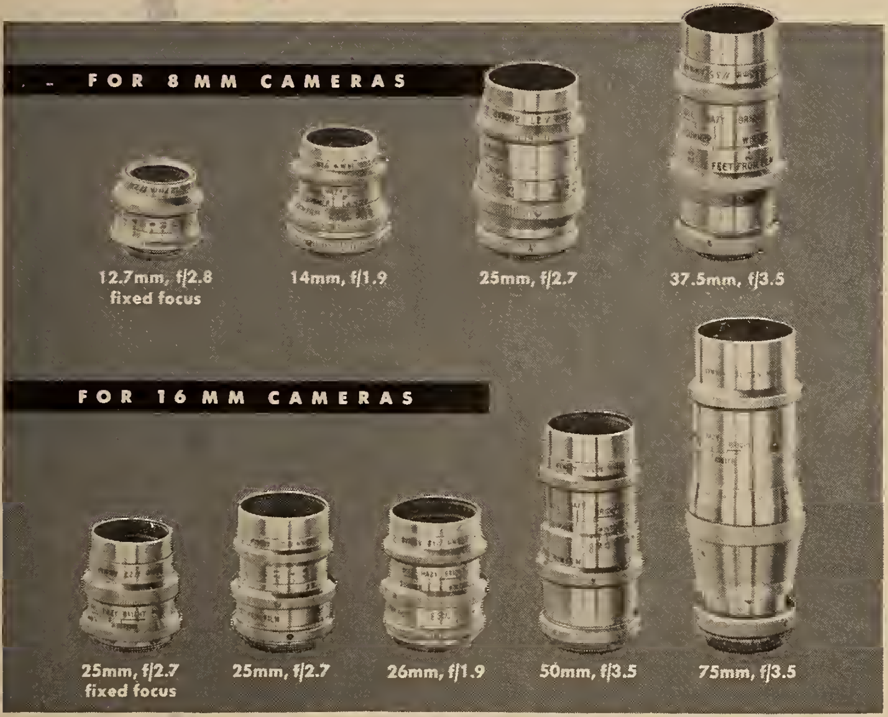
ANNE YOUNG
Production Editor

JAMES YOUNG
Advertising Manager

Vol. 24, No. 6, Published monthly in New York, N. Y., by Amateur Cinema League, Inc. Subscription rates: $3.00 a year, postpaid, in the United States and Possessions and in Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Spain and Colonies, Uruguay and Venezuela; $3.50 a year, postpaid, in Canada, Labrador and Newfoundland; other countries $4.00 a year, postpaid; to members of Amateur Cinema League, Inc. $2.00 a year, postpaid; single copies 25¢ (in U.S.A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1949, by Amateur Cinema League, Inc. Editorial and Publication Office: 420 Lexington Avenue, New York 17, N. Y., U.S.A. Telephone LExington 2-0270. West Coast Representative: Edmund J. Kerr, 6605 Hollywood Boulevard, Los Angeles 28, Calif. Telephone HEmpstead 3171. Advertising rates on application. Forms close on 10th of preceding month.

CHANGE OF ADDRESS: a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

9 NEW Bausch & Lomb CINÉ LENSES


FOR 8 MM CAMERAS
12.7mm, f/2.8 fixed focus
14mm, f/1.9
25mm, f/2.7
37.5mm, f/3.5
FOR 16 MM CAMERAS
25mm, f/2.7 fixed focus
25mm, f/2.7
26mm, f/1.9
50mm, f/3.5
75mm, f/3.5

Now You Can Have TOP IMAGE QUALITY in Ciné Lenses

Now, it's Bausch & Lomb Animar Lenses . . . for *professional* quality in *your* movies. For many years, the world's leading cameramen in the big name studios of Hollywood have preferred Bausch & Lomb Baltar Lenses. Hollywood's finest motion pictures have been filmed with Baltars.

All of the experienced lens design and manufacturing know-how, accumulated by Bausch & Lomb in producing lenses for super-critical motion picture cameramen, has gone into the development of the new Animar series of lenses.

Now you can have crisp, sparkling, brilliant images . . . TOP IMAGE QUALITY . . . that films movies in their full magnificence of fine detail, subtle tone, and brilliant color. *Use* Bausch & Lomb Animar Lenses.

"For professional quality in Your movies"

For professional quality in Your movies
BAUSCH & LOMB
ANIMAR LENSES

FREE FOLDER!

Get your FREE copy of this new folder on Bausch & Lomb Animar Lenses from your local dealer . . . or write Bausch & Lomb Optical Co., 566-F Smith St., Rochester 2, N. Y.

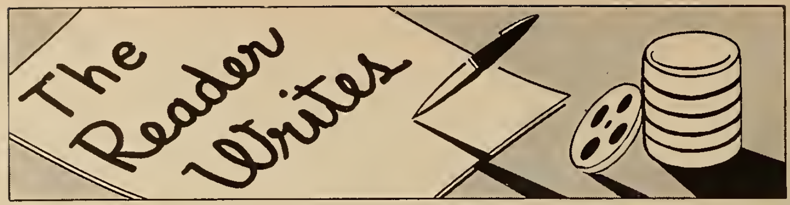
BAUSCH & LOMB
8mm and 16mm
ANIMAR LENSES

HOME MOVIE MAKERS
...don't bore your friends by showing a disconnected jumble of unrelated scenes...
EDIT YOUR MOVIES INTO PLEASING, STORY-TELLING ENTERTAINMENT WITH A...
CRAIG PROJECTO-EDITOR
Models from $47.50

Preview and edit your movies in actual motion just as your audience will see them. Only the Craig Projecto-Editor gives you a big, bright 3¼" x 4¼" viewing screen with "Matched Illumination" which duplicates the screen brilliance of an average projector. Smooth-turning rewinds and easy, accurate splicer available in one compact combination. 8 mm, 16 mm models. See your photo dealer.

Write for free booklet complete with editing tips and tricks. Send coupon now!

CRAIG MANUFACTURING CO.
1058 South Olive Street
Los Angeles 15, Calif.
Rush my free booklet . .
NAME
ADDRESS
CITY ZONE STATE



This department has been added to MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

WONDERFUL SPORTSMANSHIP

DEAR MR. MOORE: May I state sincere appreciation of the wonderful sportsmanship expressed by so many movie makers in their letters protesting the retirement of Ralph E. Gray, FACL, and myself from Ten Best competition, as well as that expressed by MOVIE MAKERS in its editorial refusing to accept our retirement or that of any other Maxim Award winner.

As no one could be more anxious to help maintain the high standards of the Maxim Award and the Ten Best, I am happy to accept the decision by MOVIE MAKERS, representing all movie makers. Here's hoping that Ralph too will be "in there pitching" in future competitions.

FRANK E. GUNNELL, FACL
Staten Island, N. Y.

GREAT PLEASURE

DEAR FRIENDS: I have just received the May issue of MOVIE MAKERS and read with great pleasure the various letters and the editorial about the Ten Best competition. It was my firm belief that the contestants did not want to have the winners withdraw, so that Frank Gunnell's original offer has clarified the status of the contest.

Since my proffered withdrawal, I have been highly honored by being chosen as a director of the Amateur Cinema League, thus being automatically barred from entering any film during my term of office. I shall, however, continue my efforts to aid all amateurs in the pursuit of their hobby.

RALPH E. GRAY, FACL
San Antonio, Texas

MOVIE MAKERS is happy to welcome Mr. Gunnell back to the Ten Best wars, Mr. Gray to the League's board of directors.

ACL'S ARE WELCOME

DEAR SIRS: With regard to the report by Mrs. Esther Cooke in your March issue, I would like to say that in view of our very long and friendly relationship with the Amateur Cinema League, we have always been prepared to give any advice or assistance required by ACL members visiting this country without any qualification. I.A.C. members who have visited the U.S.A. have reported that they in turn have been very courteously received and assisted by the ACL.

Incidentally, it might be of interest to you to know that as a result of your paragraph we have received a membership enquiry from an amateur in England!

LESLIE M. FROUDE
Hon. Secretary
Institute of Amateur Cinematographers
Epsom, Surrey, England

The ACL is grateful for this handsome handclasp across the sea. Our own welcome mat has recently been refurbished, along with the rest of headquarters.

EXPOSURE EXPERIMENTS

DEAR MOVIE MAKERS: I am rather interested in the difference of opinion between Mr. Krause and Mr. Tuttle in regard to the exposure limit for Kodachrome. This past winter, during several weeks stay on the California desert, I made quite a lot of experiments, using not only the Weston meter but also the Norwood incident light meter as a control.

Certainly on a day when there were any clouds in the sky at all, the reflections in the violet and ultraviolet are very high; I should say it was the rule to find the Weston meter going up to at least 800 and usually to 1600 light units. That such a reading is utterly misleading one can find out quickly enough if he uses it for exposure.

But he can also be rather sure if he checks it with the incident light meter, which at no time this year registered more than 350, even on the brightest days. That would mean, of course, that at 1/30 of a second the aperture would be slightly less than *f*/11. . . . I should certainly be inclined to agree with Mr. Tuttle that a check of Mr. Krause's equipment might well be indicated.

RALPH R. MELLON, M.D.
Pittsburgh, Pa.

CONFUSING THE ISSUE

GENTLEMEN: In recent issues of MOVIE MAKERS there have appeared numerous articles and discussions on the proper exposure for Kodachrome. It seems to me that all of this controversy is serving only to confuse the color film novice, since even the experts do not agree on the proper exposure.

My suggestions *for the beginner*, sure to produce excellent results, are: (1) Expose color film only with a clear sun. (2) For average subjects of any description in direct sunlight, with front *or* side light, use *f*/8. (3) For light colored subjects in same light, use halfway between *f*/8 and *f*/11. (4) For dark colored subjects in same light, use halfway between *f*/5.6 and *f*/8.

Results from following the above recommendations will encourage the beginning filmer. Then, as he progresses, he will learn the departures he can make from these fundamentals to obtain even more perfect results.

Warren A. Levett, ACL
West Hartford, Conn.

FRIENDLY RELATIONS

Dear Editor: Some months ago you published a letter from a movie maker in Great Britain, asking members of the ACL to write him for an exchange of magazines, information and correspondence between filmers in Great Britain and the United States.

Following this lead, I wrote to the man and I received a fine letter in return from Mr. Philip W. Pound, of London, along with a copy of *Amateur Cine World* published in England. Since then we have exchanged many magazines and letters back and forth. I feel this is still another step in promoting friendly international relations.

Could you not publish the name and address of the original correspondent again, in the hope that other readers of Movie Makers will take advantage of this plan?

William C. Roeger, ACL
Chalfont, Pa.

We are glad to. The name and address are J. Maddison, 18 Merrivale Avenue, Ilford, Essex, England.

DELIGHTED CORRESPONDENCE

Dear Movie Makers: Thanks a lot that you were so very kind to publish my "S.O.S. from Holland" in your February issue.

I have received several back copies of your beautiful magazine, which I enjoy very much and which help me out a lot. At the same time I am very glad to have contact with American movie makers as a very delighted correspondence is the result.

Karel Van Rijsinge, ACL
The Hague, Holland

RESPONSE WAS SWELL

Dear Sirs: I would like to add my little note to the many you must have received concerning the pleasure your Swap Shop column brings to us filmers.

You put in a request for me asking men in different European cities for a little Kodachrome footage to add to my daughter's trip reel. The response was swell and the correspondence has been most enjoyable. One of the men was Mr. Maddison in England, and we have been exchanging magazines ever since then.

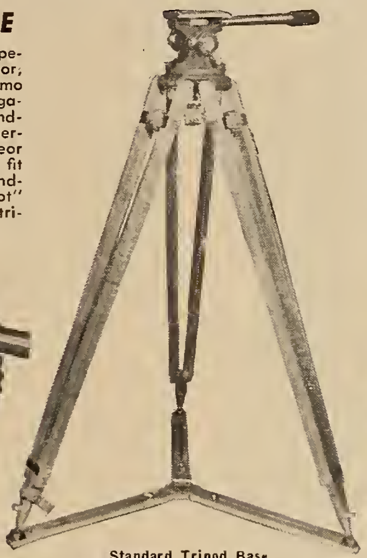
Later I noticed a request from Mr.

"PROFESSIONAL JUNIOR"
CAMERA EQUIPMENT

Interchangeable-Removable Head Tripods

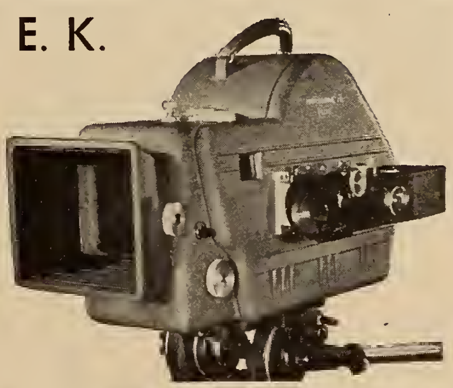
FRICTION TYPE
Handles 16mm. EK Cine Special with or without motor; 35mm. DeVry; B&H Eyemo with motor and 400' magazine; and all 16mm. handheld cameras. Head is interchangeable with the Gear Drive head. Both types fit "Professional Junior" standard tripod base. "Hi-Hat" and "Baby" all-metal tripod base.

GEAR DRIVE
The head, made of Dow Metal magnesium, weighs but 5½ lbs. and is interchangeable with the Friction type head. It handles all types of cameras. Snap-on metal cranks control pan and tilt action from both sides. Worm-driven gears are Gov't spec. bronze.

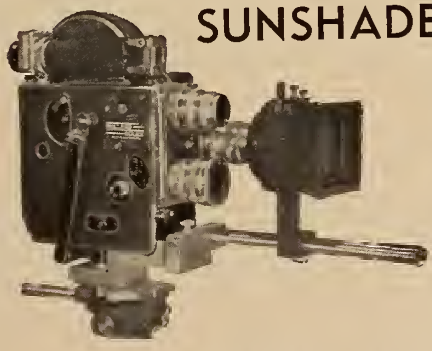

Standard Tripod Base and Collapsible, Adjustable Metal Triangle

BLIMP for 16mm. E. K. CINE SPECIAL

This Blimp, constructed of Dow Metal magnesium, is thoroughly insulated to afford absolute silent operation. Exclusive features: follow-focus mechanism permits change of lens focus while camera is operating in blimp. Blimp takes synchronous motor drive which couples to camera. A dovetail bracket is provided to mount an erect image viewfinder.



SUNSHADE & FILTER HOLDER COMBINATION



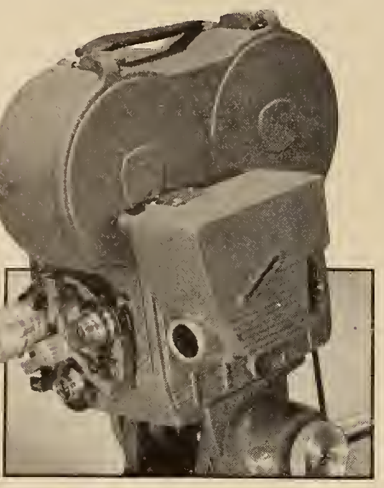
For Bolex and Cine Special 16mm. cameras. Holds two 2" sq. glass filters and a round 2½" Pola Screen with handle which can be rotated for polarization. Covers all lenses from 15mm. to 6" telephoto and eliminates need of filters. Precision made of the finest materials. Compact, simple to assemble and dismount. May be permanently affixed to camera or quickly detached.

—ALSO AVAILABLE—
BABY TRIPODS
CHANGING BAGS
3 WHEEL PORTABLE DOLLYS
"HI-HATS"

Send for our catalog. It describes all our products completely

FRANK C. ZUCKER
CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

We have often been asked...



why the Auricon-Pro is the *only* 16mm camera made, regardless of price, which operates so silently it can be used within 10 inches of any sound recording microphone. We have been asked how it is possible to build a 16mm professional camera with synchronous electric motor drive, lens mount made to .0001" accuracy, film pull-down mechanism of hardened steel for rock-steady pictures, geared Veeder-Root footage counter, stainless-steel ball-bearing film gate for dependable in-focus pictures, solid aluminum machined camera body, and still sell this Auricon-Pro at $644.50 for the "Double-System" Camera (silent) Model CM-71S!

The answer is found in precision production plus years of experience building 16mm equipment, and world-wide sales made possible *by* the low price. Auricon Owners and Dealers call it "The best camera value on the market today!"

Auricon
CAMERAS and RECORDERS
BERNDT-BACH

SEND FOR YOUR FREE COPY OF THIS AURICON CATALOG

Auricon Hollywood

BERNDT-BACH, Inc.
7383 Beverly Blvd., Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931

Rijsinge, of The Hague, asking for old issues of movie magazines. We have been exchanging letters regularly, and just recently a gift package arrived from Holland—wooden shoes and so forth—to show his appreciation.

If our medium of amateur movies could reach more people on the other side, I believe there would not be any strained relations between us.

A. THEO. ROTH, ACL
San Francisco, Calif.

A strong belief in the power of personal movies to further international understanding among the people of the world was prominent in the philosophy of the late Hiram Percy Maxim, FACL, the League's Founder President. . . . MOVIE MAKERS columns are open to amateur filmers everywhere to initiate such exchanges of ideas, publications or pictures.

SOUND YOUR A!

GENTLEMEN: We have heard good things about you and are interested in recommending your organization in our forthcoming publication, *Guideposts for the Church Musician.*

PAUL SWARM
Director
Church Music Foundation
Decatur, Ill.

CHICAGO 8'S PLEASE NOTE

DEAR READER WRITES: Please advise if and where there is an 8mm. club in Chicago.

The combination 8 and 16mm. clubs are wonderful for those who are advanced and about to switch to the larger camera. But we who are just starting out with limited equipment become very jealous of the excellent results obtained by those who have every gadget needed to produce a film as good or better than a professional job.

BERNADETTE HUNT, ACL
Mrs. Richard W. Hunt
915 Oakdale Avenue
Chicago 14, Ill.

WORTH THE MONEY

DEAR SIRS: I have been a member of the League for two years and certainly think it is worth the money. I am sure I will be a member as long as I am able to make movies. I use B & H 8mm. equipment.

LUDVIG GANGNES, ACL
Argusville, N. D.

NO BETTER BUY

GENTLEMEN: I am an ACL member since Christmas. There isn't, in my opinion, a better buy on the market anywhere than the $2.00 over subscription one pays for the services rendered by the ACL.

Recently I wrote Mr. Charbonneau a series of questions that had been puzzling me. The single two-page reply I got was worth the $5.00 I paid for a year's membership, when you consider the time, film and aggravation I will save in the future due to his prompt, plain reply.

BERNARD LEFTON, ACL
Boston, Mass.

PROBLEMS DIMINISHING

DEAR ACL: I really can't tell you how happy I am to become a member of the League. I started making movies in 1947 and, as most of us have troubles, I have had mine too.

Fortunately since I received *The ACL Movie Book* my problems are diminishing. It is the only book to my knowledge that really describes what most home movies are lacking—continuity.

D. R. CARLSON, ACL
Everett, Wash.

LIKES MODEL A

THE EDITOR: In the *Closeup* column of November, 1948, MOVIE MAKERS I was more than interested in the paragraph re Roy C. Wilcox, ACL, and his hand cranked Model A Cine-Kodak.

I have been using a Model A camera for the past twenty years. Although I also have a Model E Cine-Kodak with 1 inch $f/1.9$ and various accessory lenses, I find the A hard to beat for special effects work and as a printer. One feature of the Model A which particularly appeals to me—and one that I would like to see on other cameras—is that everything is on the back of the camera, such as aperture settings, focusing scale, etc.

In closing, may I say how much I have enjoyed being a member of the League. I feel that I know personally each and all who contribute to our magazine.

LEN MONTAGU, ACL
McLawley, W. Australia

For those comparative neophytes who haven't been making movies for twenty years or more, the Model A Cine-Kodak was Eastman's first 16mm. amateur movie camera. Announced in July, 1923, it was hand cranked only. As a corollary of that feature, however, the camera offered unlimited back winding of its 100 foot roll of film and easy use as a 50 foot film printer.

Closeups—What filmers are doing

Our article this month, *The Town That Made a Film Hit*, reminds us to report on the activities of Glen T. James, ACL, in Corona, Calif.

Working more or less on his own time, Mr. James (who is an automobile dealer) has been in production for two years on a 16mm. color film of Corona, which will be used for publicity by the Chamber of Commerce. A post-recorded sound track will be added late this year.

We cannot claim immediate responsibility, but we do know of at least two League members who have journeyed recently to The Islands, hard on the heels of our *Hawaii Ahoy* in March Movie Makers.

They are Sidney A. Lazarus, ACL, of Glen Ridge, N. J., and Joseph F. Hollywood, FACL, of Forest Hills, N. Y. The latter, stopping over in Chicago between trains, reports doing further research on the subject in a long and helpful phone call with Arthur H. Elliott, ACL, the author.

Probably the strangest 8mm. film ever to be produced is *Under the Cloak*, an authentic record of life in a German prison camp compiled by thirty seven prisoners during the years 1939 to 1945. Enlarged to 16mm. for exhibition, the picture was screened recently in New York City by G. Andre Thomassin, a French air veteran and one of its producers.

An elaborate series of ruses, recalls Mr. Thomassin, was used to fool the German guards. The camera was first concealed in what appeared to be a dictionary and then carried about by a scholarly looking character garbed in a flowing cloak. Needing to explain the open existence of a tripod, the group organized a seeming class in astronomy and switched camera and telescope when the guards were not looking. Flood lights were justified by forming an amateur theatre unit, while raw and exposed film supplies were smuggled in and out of camp in grooves cut in the soles of their wooden shoes.

MARKLEY L. PEPPER, ACL, right, Denver Cinema League president, checks over MOVIE MAKERS with Ralph E. Gray, FACL.

Next time you begin to feel that *you* have filming troubles, you might remember *Under the Cloak*.

Rolland A. Rahe, ACL, of Chicago, was the one to call our attention to this airy item, and we wouldn't be surprised if a lot of other amateurs in the Windy City will be grateful.

Thing is that WGN-TV is telecasting at 5:00 p.m. on Sundays a program called *Reel Adventures*, comprised entirely of amateur films. Mr. Rahe's recent entry was *Penobscot Holiday*, a fast moving record of a windjammer cruise off the coast of Maine.

If you want to get on the air with your pet pictures, drop a line to David Taylor, producer of *Reel Adventures*, WGN-TV, Chicago 11, Ill.

As Markley L. Pepper, ACL, makes his second bow in Movie Makers with *Colorado High Country* (see also his *Welcome to Denver* in August, 1947), we thought you'd like to know something about this enthusiastic advocate of the mile-high West.

"Both of my stories," he reports, "were written from personal experience, as I have actually made a film called *Colorful Denver* and three different studies on the State of Colorado. The film which I'll make on my trip East (he was in the office last month—Ed.) will be called *A Tale of Three Cities*—New York, Philadelphia and Washington."

Pep—as he is quite accurately known to his friends—started filming in 1939 on 8mm. and has only recently added 16 to his activities. A public accountant by profession, he has been president of the Denver Cinema League for two terms and initiated their highly successful showings-for-shutins and an annual film salon.

What's this?
m-m-good!
"All Gone!"

FILM IT ALL!..

with G-E Reflector Photospots

$1.20 each plus tax

Good in camera unit lights, reflector stands or home sockets.

If you've got to shoot fast, especially with hand-held camera, General Electric Reflector Photospots are tops for "camera unit" lights. Grand for special effects and for stills, too! Their concentrated beam gives movie scene coverage . . and punch enough to stop down for depth and detail. Get a pair of G-E Reflector Photospots and try 'em in Triangle Lighting or in handy camera unit lights.

Remember . . . G-E Lamps for every photographic purpose

GENERAL ELECTRIC

IN EIGHT OR SIXTEEN . . .

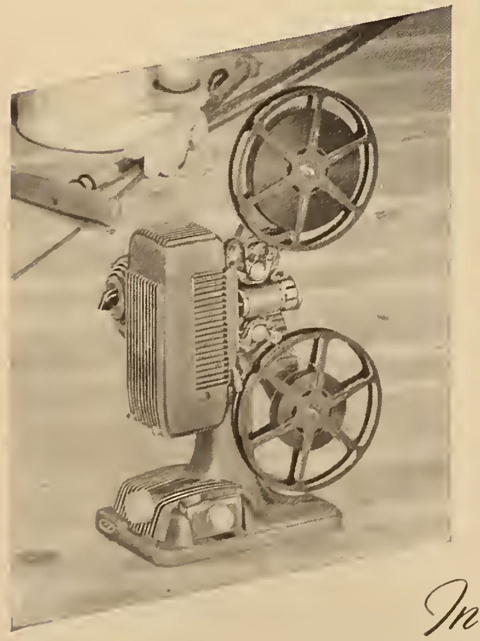
Your movies show sharp and clear with REVERE

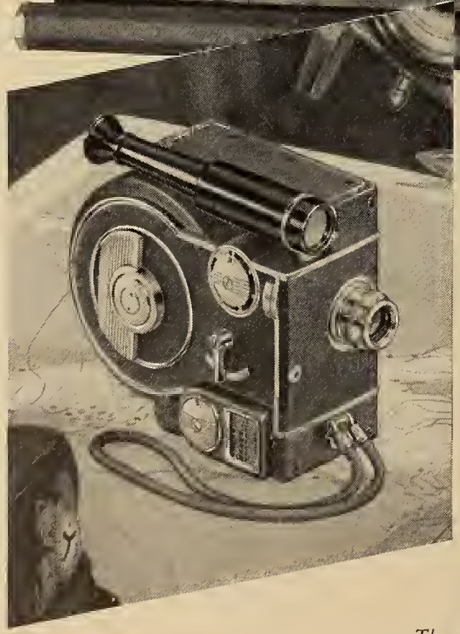
From shooting to showing, home movies are fun! But the thrill is greater when you are proud of the results. That's why it's such a pleasure to rely on the teamwork of your Revere camera and projector. One perfectly captures every scene with a razor-sharp memory. The other projects it at its brilliant best! Both have fine coated lenses that give you crisper, sharper pictures, and are precision-built for smooth, efficient operation. Whether your choice is 8mm or 16mm, Revere cameras and projectors are most reasonable in price. Ask your dealer for a demonstration.

REVERE CAMERA COMPANY, CHICAGO 16, ILLINOIS

REVERE MODEL 48
16mm PROJECTOR

This handsome new model leads the field in value! Simplified threading . . . handy single knob control . . . 750-watt illumination . . . fast 2-inch F1.6 coated lens . . . speedy automatic re-wind . . . completely enclosed drive . . . maximum cooling efficiency . . . 400-foot capacity . . . **$137.50**





REVERE MODEL 70
8mm MAGAZINE CAMERA

Smartly designed and simple to use. Outstanding features include instant magazine loading . . . continuous run . . . single frame exposure . . . built-in telescopic viewfinder . . . built-in exposure chart . . . footage indicator . . . 5 speeds including true slow motion . . . F2.8 lens. Including tax . . . **$132.50**

Revere "88" 8mm Camera. F2.5 coated lens. Including tax, **$77.50**

Listen to the REVERE "Jo Stafford Show"
Thursdays, 9:30 P.M. E.S.T., on ABC, Coast to Coast

Revere

EIGHTS and SIXTEENS

In pursuit of happiness Revere adds to your pleasure

THE TOWN THAT MADE A FILM HIT

How $2000, plus community cooperation, made a two hour city film study

SANDO BOLOGNA

EVER hear the suggestion, "How about making a film of *our* town?" Amateur movie clubs come up with this idea regularly. However, seldom (if ever) does a group complete a project of this type. There may be many reasons for the failure: lack of finances, lack of time for the film makers, scenario gremlins and so on. The apparent magnitude of the project often scares away a lot of well meaning filmers even before they begin.

Well, you needn't feel that way at all about filming your home town. We've proved that recently here in Naugatuck, Conn., and you can do the same—if you really wish to. For Naugatuck is an average Yankee manufacturing town in western Connecticut, with its population of 18,000 depending largely upon the sprawling U. S. Rubber Company plants. But in that town the people are learning more about themselves, their industries and their community life through a film made by progressive minded citizens. The production of this film, *Inside Naugatuck*, could be duplicated by civic groups or movie clubs throughout the country as simply as it was accomplished in the Rubber Borough.

The idea of making a film about Naugatuck was brought before the town's Chamber of Commerce late in February, 1948. With the directors' approval of the plan, Chamber president Donald G. MacVicar moved swiftly to put the suggestion into action. Appointment of a movie project committee to investigate the possibilities of the film was the first step. The chairman, Elmer F. Schmitz, hardware merchant, automatically became the producer.

All involved in this production were true amateurs in the film business. The cameraman, Thomas M. Scally, had made a lot of movies personally but never anything like *Inside Naugatuck*. He was told by the Chamber of Commerce that he would be compensated for his time. But he never did keep track of the exact number of hours he worked, nor was he fussy about how much he was to get. Like the others in the project, he was interested first in making a good community film.

How about the finances? The Chamber had appropriated $600 as a starter. But within a few months it was realized that this sum was not enough to do the bang-up job we all wanted. So a committee of industrialists and businessmen was formed to raise funds among their associates. They succeeded very easily. The entire cost for the two hour, 16mm. production was about $2000.

That sum may seem a lot at first glance. But you will find it easy to raise with the support of all your town's business and industry. Our film, completed in ten months, used more than 4000 feet before it was cut to 3300 feet for a two hour showing. Ansco Color stock was used by Tom Scally, as he spent an average of ten hours a week taking shots all over town. He and Mr. Schmitz later passed 150 hours in editing the film, which cost $450 for raw stock. Lights cost about $16. The camera used was a four year old Bolex H-16 which belonged to Scally.

How was the picture planned? [Continued on page 228]

Photographs courtesy Naugatuck Chamber of Commerce

HIGH SCHOOL graduation exercises in the park, the Fourth of July parade on Main Street, big business and sandlot baseball are grist for your mill in making a hometown movie. Production scene is U. S. Rubber.

OVER THE GOLDEN ROAD

FELIX ZELENKA

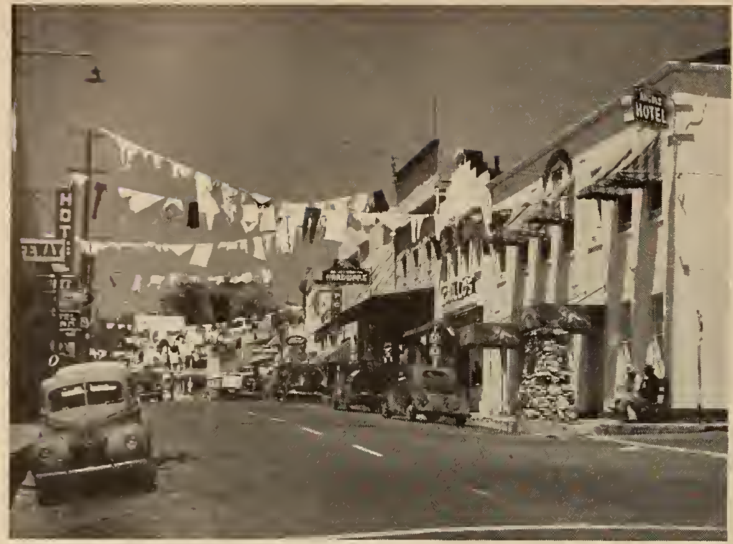
THIS is the year of California's Gold Centennial. One hundred years ago men from every quarter of the globe streamed into California. Gold had been discovered and soldiers of fortune set out by the tens of thousands. Some came by sea around Cape Horn, still others by oxcart or horseback across the plains and mountains. Theirs was a hazardous journey and countless graves marked the trail of these Argonauts.

Today, a century later, the California Centennials Commission looks to another "rush of '49." Organized to assist the tourist and local communities with their celebrations, the Commission has issued two million blue and gold stickers to be distributed to the visitors who come to California by automobile in 1949.

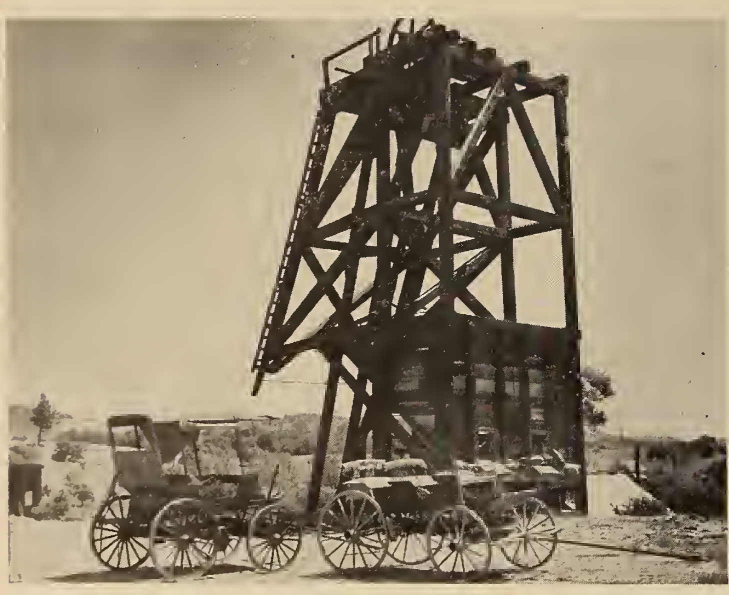
COME BY CAR IF YOU CAN

For come by automobile you should, if this is at all possible. Although the trains and buses which crisscross the state will take the tourist almost anywhere he desires, he who journeys to and through the state by car will find it to his advantage.

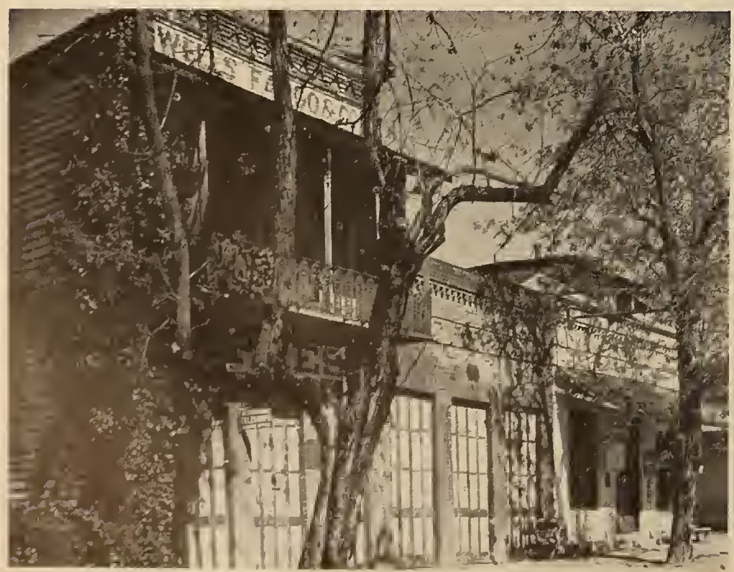
Appropriately numbered State Highway 49, a good paved road leads through the heart of the Mother Lode country. There, in the central part of the state, is the actual site of the gold rush, dotted with such colorful communities as Poverty Hill, Whiskey Slide and Scratch



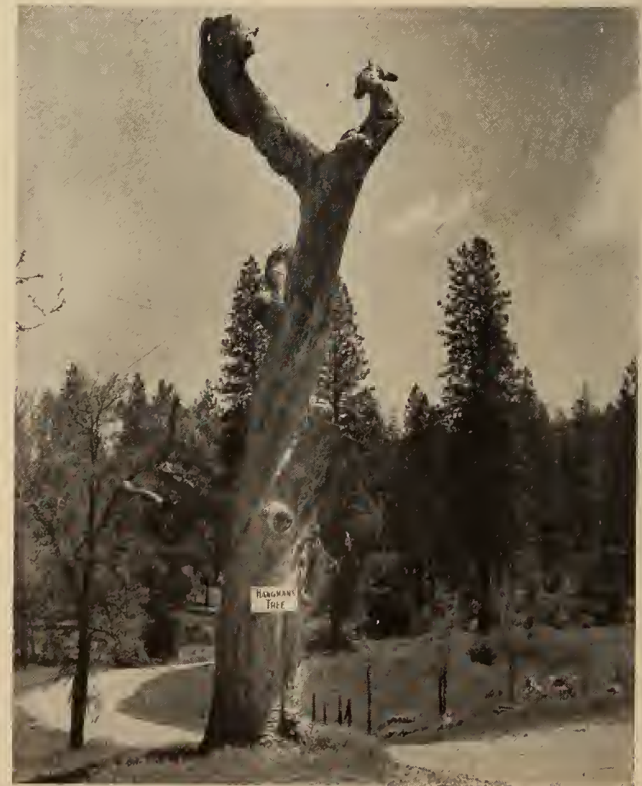
JUMPING FROG JUBILEE, held annually at Angel's Camp, Calaveras County, marks the origin of Twain's immortal yarn with bright ropes of wash.



IN THE BACKWASH of the great bonanza stand a deserted mine tip and two dusty wagons, mute witnesses to broken hopes across the Mother Lode.

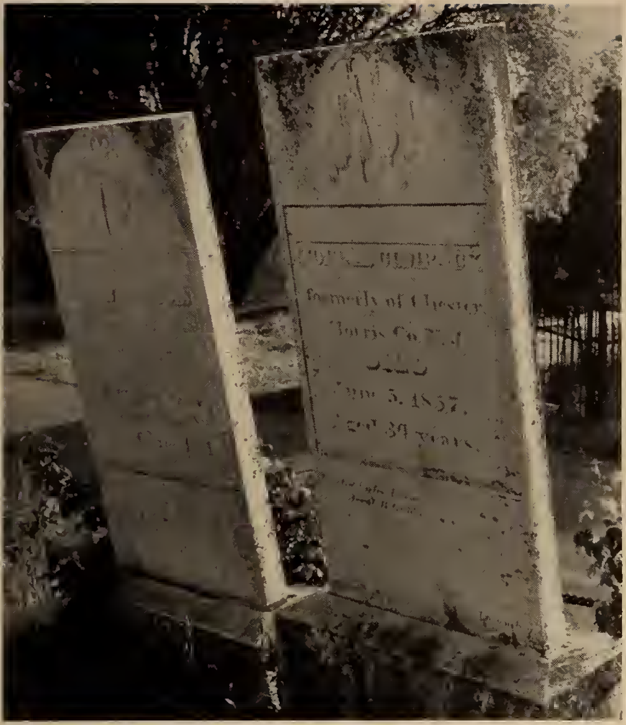


FIFTY MILLION dollars of gold dust passed through this Wells Fargo office in Columbia. Here Tuolumne County will celebrate July 15, 16, 17.



SIXTY OUTLAWS met violent death from the twisted arms of this Hangman's Tree. It is at Second Garrotte on California's 120.

Photographs by Felix and Nikki Zelenka



END OF THE TRAIL for two eastern adventurers are these twin tombstones in Columbia. Legend at left says man was murdered.

Gulch. Once roaring mining camps of the Far West, the majority are now forsaken remnants of broken hopes and ghostly buildings.

Many of the so-called ghost towns, however, are still inhabited, townships which have lasted since the mid-Nineteenth Century. The local people, often direct descendants of the pioneer prospectors, are at all times friendly and helpful. The movie maker who travels with his good manners should experience no difficulties in filming to his heart's content. In fact, on occasion your movie camera will be an open sesame to subjects and settings otherwise closed to the public at large.

BEST TIME OF THE YEAR

During the warm but comfortable months of June, July, August and September is undoubtedly the best time to visit the Mother Lode country. During this season the countless rivers and streams which flow through this historic region are at their best. The valleys and mountainsides are carpeted with wild grass and the skies are clear and deep blue.

It is well to carry warm clothing for sudden drops in temperature. Although the days may be warm, after the sun goes down the thermometer drops decidedly. This is especially true in the mountainous regions and along Highway 49.

AIDS AND IDEAS

Various booklets and brochures have been published by the counties and chambers of commerce of the areas where the chief celebrations will be taking place. Some are available without charge, while others have a nominal fee to cover publication costs [Continued on page 237]

Ghost towns and tall tales beckon as California marks the centenary of the Gold Rush. The route is Highway 49

49
STATE HIGHWAY

END OF THE TRAIL for this narrow gauge teapot, used to haul ore a distance of only four miles, is beside the Golden Road, near Coulterville.

BRET HARTE CABIN

BRET HARTE CABIN says the sign on this picturesque ruin near Groveland on Highway 120. But it is now doubtful whether author ever lived there.

LEFT ST. JOE, Mo., says the sign on this covered wagon, May 13, 1848, reached Calif. Oct. 23, 1848. It is found in Columbia, Tuolumne County.

Philip Gendreau

"JUST LIKE your gossipy Aunt Gertrude!" says Jim to his wife, Edna. But she who chaffs last, chaffs best, as Edna proves.

Your face is familiar

WILLIAM L. LUCAS

IT'S fun to go to the zoo, to film at the zoo and sometimes even to see movies of the zoo. But the next time you set off to shoot the elephants and the reptiles, how's about helping your zoo movies by pre-planning, to a certain extent, what shots you'll take.

This doesn't mean that you have to go around referring to a script every time you want to push the button. But have an *idea* in mind, before you start exposing film. Cook up a little continuity. Or a running gag. Then, when your reel is finally edited and screened for your friends, you'll find you have a zoo movie somewhat above the average, entertaining to adults as well as to the youngsters.

The following scenario is simple to follow. There are no steadfast rules such as shooting four and one half feet of a polar bear taking a bath, or exactly three feet of an elephant eating peanuts. This scenario is intended to be elastic.

Our two leads are, say, Mr. and Mrs. Harris. Call them Jim and Edna for the sake of simplicity, although you may prefer to give them your own names. You can play the parts. And if you have youngsters, naturally you should include them in the movie as well.

YOUR FACE IS FAMILIAR

Scene 1. *Fade in.* Medium shot of Jim seated in his favorite chair in the living room, leafing through an old snapshot album.

2. *Semi-closeup.* Same setting as Scene 1. Jim turns a page, then laughs.

3. *Closeup.* A page in the album, showing pictures of a relative in old fashioned clothes. (Use a tintype if available.)

4. *Medium shot.* Same setting as Scene 1. Edna walks into camera range wearing a hat, apparently ready to go somewhere.

5. *Semi-closeup.* Jim and Edna studying album. Jim says:

Title. *"Your relatives are sure funny looking!"*

6. Same setting as Scene 5. Edna sticks out her tongue at Jim, then motions for him to come along. She says:

Title. *"Come on. You promised to take me to the zoo today."*

7. *Medium shot.* Same setting as Scene 4. Jim reluctantly closes the album, places it on a table and rises. They both walk out of camera range. *Fade out.*

8. *Fade in.* Medium shot of Jim and Edna getting in the car. They close the doors, and the car moves out of camera range. *Fade out.*

9. *Fade in.* Medium shot of car arriving at zoo parking lot. Jim and Edna get out and walk toward entrance.

10. *Medium shot.* Jim and Edna at entrance.

11. *Closeup.* Sign giving name of the zoo.

12. Same setting as Scene 10. Jim and Edna walk through the entrance.

13. *Long shot.* Slow panorama of zoo grounds. End with camera centered on a concession stand.

14. *Medium shot.* The stand as Jim and Edna walk into view. Jim goes up to the stand, apparently studies what to buy. Edna impatiently holds back.

15. *Near shot.* Jim at the stand. He points to a display of peanuts and gestures with his hands to show the clerk he wants a BIG bag. He pays for his purchase.

16. Same setting as Scene 14. Jim, with large peanut bag, rejoins Edna. He offers her some.

17. *Semi-closeup.* Jim and Edna as he offers her some peanuts. She declines, then grabs his arm and starts pulling him toward the animals. They walk out of camera range.

18. *Medium shot.* Jim and Edna staring at an elephant. Jim is busy here and throughout the entire script eating peanuts.

19. *Closeup.* The elephant. Rear view, if possible.

20. *Semi-closeup.* Same setting as Scene 18. Jim chuckles, turns to Edna and says:

Title: *"That looks just like your Aunt Bertha in that photo album!"*

21. Same as Scene 20. Edna looks indignant. She places her hands on her hips. He pops some peanuts into his mouth, shrugs his shoulders. Edna grabs his arm and starts him moving again.

22. *Long shot.* Jim and

[Continued on page 229]

Who's who at the zoo . . . or, it doesn't run in my family

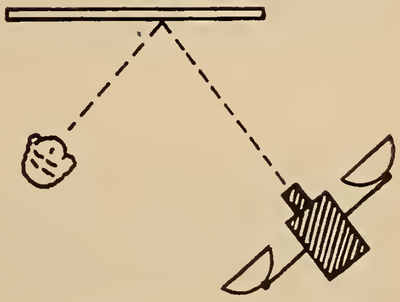
THE FAMILY FILM

MOVIES WITH MIRRORS

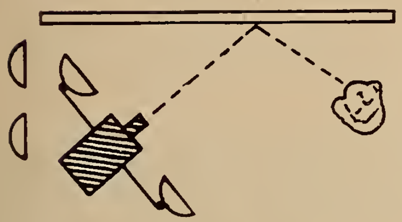
WILLIAM MESSNER, ACL

THERE is probably no more effective method of dressing up your personal movies than by the occasional insertion of a mirror shot. Glowing with glamour, they look like high-style scenes from Hollywood's top drawer. Made as if by magic, they will baffle your friends, beautify your subjects and boost your reputation as a first-flight filmer. And the swell part about it all is that mirror shooting is so easy!

The chief—and about the only—thing to keep in mind is the matter of focus. Ordinarily you would set your lens at the distance which exists between your camera and your subject. And in mirror shooting the image in that mirror would seem to be your subject. Optically, it isn't. For the light rays which create that image began their journey to your camera from the living subject itself. Thus, remember: in all mirror shooting set your focus at that distance which is the sum of (1) the distance from camera to mirror and (2) the distance from mirror back to subject. Get it? Then let's get going!

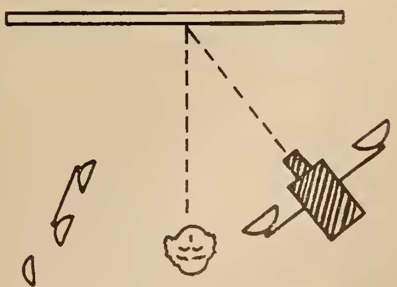


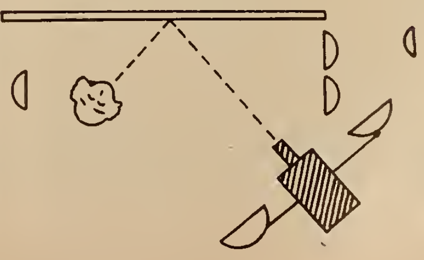
RIGHT: The focus on this closeup was 10 feet (camera to mirror, 6; mirror to subject, 4) and the color exposure f/4, with only two No. 2 reflector floods at camera. Light walls of bathroom aided exposure.



LEFT: Focus on this semi-closeup was 10 feet (camera to mirror, 7; mirror to subject, 3) with camera up-angled at 30 degrees for greater field. Two RFL-2's were at the camera, two No. 2's in reflectors on left side and high to rim light girl's hair and arm. Exposed f/5.6.

RIGHT: Focus on this medium shot was 25 feet (camera to mirror, 11; mirror to subject, 14) with only a reflection showing. Two RFL-2's at camera light wall; two No. 2's in reflectors and one in clamp light subject at side-front. Exp. f/1.9.





LEFT: Focus on this semi-closeup was 15 feet (camera to mirror, 10; mirror to subject, 5) with camera again up-angled at 30 degrees. Two RFL-2's at camera light setting; two No. 2's in reflectors at the right and one at left highlight the subject. The exposure: f/3.5.

TIPS FOR THE TOURIST

FRANK E. GUNNELL, FACL

HAPPY indeed is the movie maker who finds that *this* year his accumulated vacation time will enable the family to take that long and longed-for automobile trip to distant vacation wonderlands! For many filmers this may be the chance of a lifetime. To them it will be doubly important that their arrangements for the trip should include adequate equipment for recording this big vacation in both still and motion pictures. Which brings us to the subject of this discussion: the movie maker's travel kit—what it ought to contain—and how best to care for it on the motoring vacation.

What you take in the way of camera equipment for a long automobile trip will depend directly on your available vacation time and the distances you expect to cover. If your plans call for long days at the wheel and only short stopovers at noted wonderlands, then your equipment may well be kept at a simple minimum which can be used most easily.

THE BASIC NEEDS

Perhaps the simplest travel kit which will provide all-around filming facilities, as well as ample coverage of the trip in still pictures, would include the following items: a lightweight, magazine type cine camera with its standard lens; a tripod; two extra lenses (the wide angle and a short telephoto) together with necessary lens adapters; a 35mm. still camera and sunshade, and a carryall bag which will hold all the equipment except the tripod. And do not forget that tripod! It is your best guarantee that your movies will be rock steady on the screen and your still pictures sharp enough for enlargement.

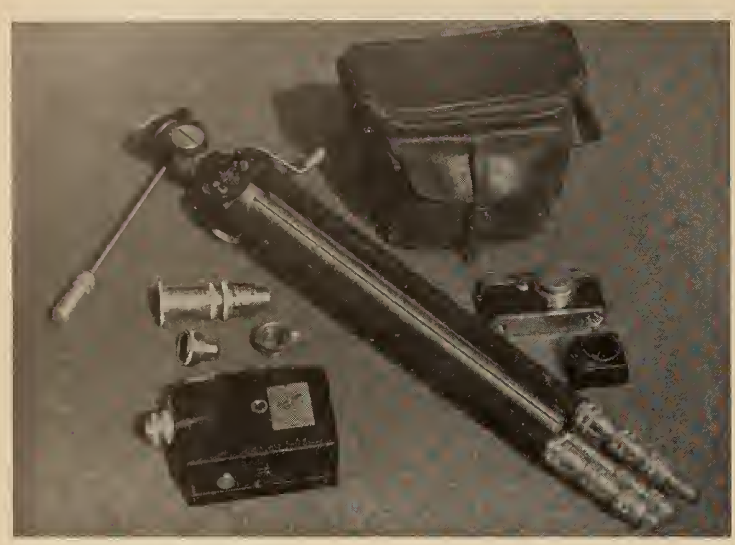
The equipment just outlined is a very satisfactory minimum for travel photography. It is light in weight, requires little space and is easy to use. You will note that even a light meter has been omitted, although this would be the next item to be added to the travel kit when possible. Our reason for omitting a meter is that very good results *can* be obtained simply by following the instructions supplied with the film, or on exposure cards put out by the film manufacturers. In fact, unless one is thoroughly acquainted with the technique of using any particular exposure meter, the exposure guide cards are generally more satisfactory for the beginner under the varying conditions met in cross country travel.

ADDING THE ACCESSORIES

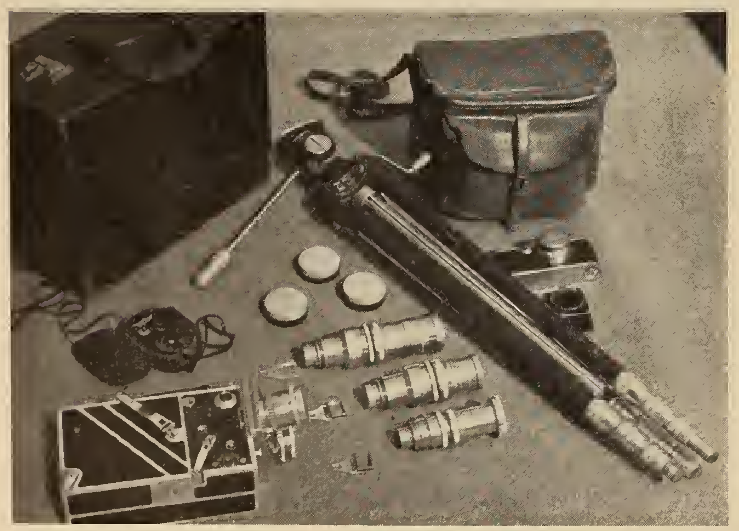
Now, what of the vacationer whose trip will be primarily devoted to movie making? He will plan on slower travel with longer stopovers at those places to be featured in his films. For him some changes and additions in equipment can be suggested.

In place of the magazine movie camera we would now recommend a motion picture camera using the less ex-

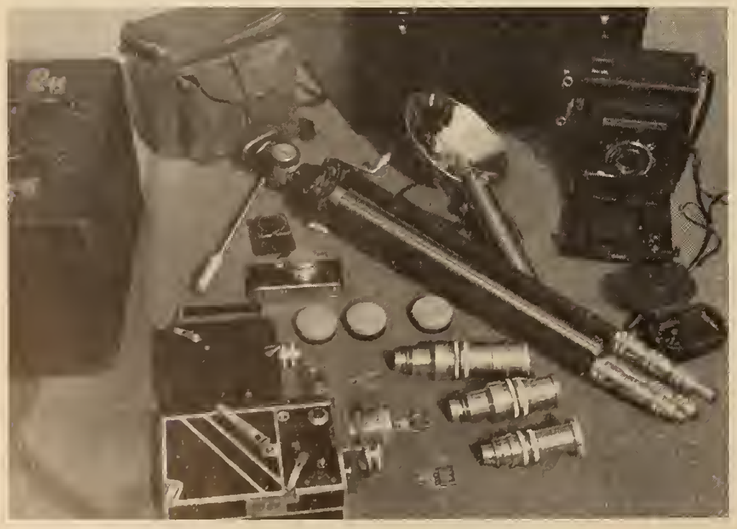
A veteran travel filmer advises on what equipment to take and how to care for it on your summer holiday



MAGAZINE CINE CAMERA, two extra lenses, a miniature for color slides, tripod and a kit bag provide complete coverage of travel photo needs.



TURRET FRONT CAMERA, added telephoto lenses, a light meter, filters and a separate cine camera case are recommended for more leisured traveling.



A TRAILER COACH may be called for by this lineup of four cameras, three cases, a flash gun and all accessories. But you're set for the summer.

Photographs by Frank E. Gunnell, FACL

FILM SUPPLIES for a summer's shooting should be kept in a sturdy cardboard carton and stored for protection deep in your automobile trunk.

THE AUTO TRUNK, urges the author, is the only wholly safe place to carry and store your precious photographic equipment when not in actual use.

pensive rolls of film; preferably, also, the camera would have a turret head on which two or more lenses can be mounted at the same time. With that facility, a wider selection of telephoto lenses is also desirable, as well as a few filters. The latter, of course, will depend on the kind of film being used: haze, color correction and possibly polaroid filters for color film, with yellow and red filters for black and white. The motion picture camera should have its own case, which will house not only the camera, but all extra lenses and accessories in convenient compartments, plus space for an extra roll of film or two.

ADVICE ON FILM STORAGE

A serious problem on the long trip is the storage of the large film supply one must carry. Admittedly, it would be better to buy film as needed along the way; but inasmuch as that is not always possible, due to film shortages that develop particularly in the vacation season, the only way to guarantee an ample supply of film is to take it along.

As film must be kept away from excessive heat, the bulk of your film supply should be packed carefully in heavy cartons and then stored in the automobile trunk. Placed on the floor of the trunk under other not too heavy luggage, the film will be in the safest and coolest place possible until it is put to use. After exposure all film should be mailed for processing as soon as conveniently possible. A film changing bag might well be packed with the film supply. It will be repeatedly helpful in loading and unloading your camera where shade is hard to find.

EQUIPMENT IN TRUNK

The automobile trunk is also the best possible place for carrying your camera cases, tripod, etc., until they are actually being used. Carried inside the car, the cameras would be subjected to three dangers—dust and dirt, excessive heat and theft. One has only to recall how hot the interior of a car gets when it has been closed, locked and left in the sun awhile, to realize why neither cameras nor film should be kept there.

This is also the reason why the glove compartment of the car is not a good place to carry the photometer, even though this may seem convenient. Even while riding, the glove compartment gets excessively hot for either a photometer, film or camera; all three are better off inside a camera case and elsewhere in the car. The danger of theft of camera equipment also is a real one and another reason why the car trunk is a [Continued on page 237]

CACHING YOUR CAMERA on the shelf behind the rear seat is handy, but exposes it to the dangers of dust, heat and possible theft. Not recommended.

STORING YOUR METER in the car's glove compartment is also a normal move, but warned against by author. Excess heat is hard on a photocell.

ACL ANNUAL MEETING

Four new directors elected at 23rd meeting of League membership. Harley named vicepresident

JOSEPH J. HARLEY, FACL

Beverly Studios

RALPH E. GRAY, FACL

THE twenty third annual meeting of members of the Amateur Cinema League was held at ACL headquarters in New York City on Wednesday, May 11, 1949. There were present, either in person or represented by proxies, 1075 members of the League.

The chief business to come before the gathering was the election of six members to the League's board of directors, usually ten in number. Chosen unanimously at the meeting were the following accredited members of the Amateur Cinema League: C. R. Dooley, ACL; Ralph E. Gray, FACL; Joseph J. Harley, FACL; H. Earl Hoover, ACL; Roy C. Wilcox, ACL, and James W. Moore, ACL. Serving with them on the board by previous election are John V. Hansen, FACL, Ethelbert Warfield, ACL, Stephen F. Voorhees, FACL, and Harold E. B. Speight, ACL.

At a later meeting of this board of directors, held in accord with the League's by-laws, they elected from among their number officers of the League to serve for the next two years. Those chosen were John V. Hansen, reelected as President; Joseph J. Harley, replacing C. R. Dooley as vicepresident; Ethelbert Warfield, re-elected treasurer, and James W. Moore, managing director and secretary of the corporation.

The opportunity for the election of four new ACL directors came about in this way. The usual term of service of a League director is for three years. Thus, with a full board of ten, it is normal for a panel of three, three and then four directors to come up for reelection or replacement at each annual meeting. At this twenty third annual meeting, however, the membership faced a unique prospect.

There were this year a panel of three directors whose terms expired at the annual meeting. Those were C. R. Dooley, of Summit, N. J., H. Earl Hoover, of Chicago, Ill., and Philip N. Thevenet, ACL, of Dallas, Texas. There were also three other places to be filled: one, that of Mrs. L. S. Galvin, ACL, of Lima, Ohio, who had resigned because of ill health; two and three, those of Floyd L. Vanderpoel, ACL, and Roy W. Winton, ACL, pioneer managing director, both of whom had died since the last annual meeting.

This clearly brought the total of directors to be elected to six. In preparing the ballot, the names of Messrs. Dooley and Hoover were nominated for re-election to preserve some continuity of counsel among the advisers to League management. Because of his almost complete geographical unavailability, Mr. Thevenet was not nominated for re-election. This left open four places on the League's board of directors to be filled by members new to this advisory body.

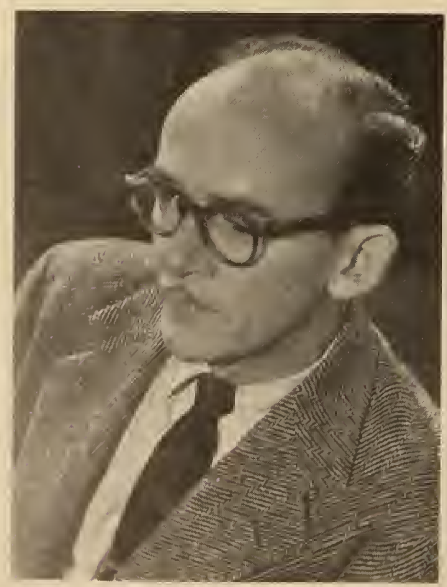
Those chosen have already been named—the Messrs. Gray, Harley, Wilcox and Moore. Members of the League's staff are proud to have them associated with us. Members of the League's board welcome them as an infusion of new blood and new ideas in their councils. Members of the League itself, we believe, will be pleased to have these active and able filmers representing their interests on the League's directorate.

Movie Makers is happy to take this opportunity of introducing—if such be necessary—these figures in the amateur film world.

[Continued on page 229]

© Bachrach

ROY C. WILCOX, ACL



JAMES W. MOORE, ACL

ESTES PARK VILLAGE, some fifty miles northwest of Denver, is the gateway to Rocky Mountain National Park, Colorado's finest.

MASSIVE PIKE'S PEAK, viewed here from Rampart Range Road, was first discovered and named by General Zebulon M. Pike in 1806.

COLORADO HIGH COUNTRY

MARKLEY L. PEPPER, ACL

HEARTY congratulations! You've made a happy choice in planning to spend your vacation in colorful Colorado this summer. We Coloradans—and we are at least as proud of our state as others who dwell in lesser, lower lands—are confident you'll have a fine time and fine filming, taking home movies through which you can re-create this memorable holiday for years to come. We bid you welcome.

And, even though they say the film shortage will be eased off by summer, we won't go at this business of filming Colorado as if you are MGM with unlimited footage. Let's presume you have only a few rolls of film and want to use it so that every scene counts.

THE MOUNTAIN WEATHER

To begin with, here's a general tip about Colorado's mountain weather. You'll probably find that in the hills the early morning summer skies will be normally cloudless and bright. About 10:00 or 11:00 a.m., a few scattered clouds will begin to form—which may or may not be an advantage to movie makers, depending upon what kind of a scene you're after. If the weatherman is on his normal schedule, the clouds will grow thicker by mid-afternoon. There may be a shower or two—so bring along a jacket. By sundown, the clouds will roll away again. That's the cue for those of you who experiment with sunsets. These capricious weather conditions mean it is probably a good idea to plan your shooting schedule before 2:00 p.m. and take your chances later in the afternoon.

BEGIN AT DENVER

With that warning on the record, wind the spring of your camera and grab your hat. For here we go. And, whether you arrive by bus, auto,

[Continued on page 231]

From Denver to the Continental Divide, the Centennial State is more than a mile high and twice as handsome

Photographs courtesy Denver Convention & Visitors Bureau

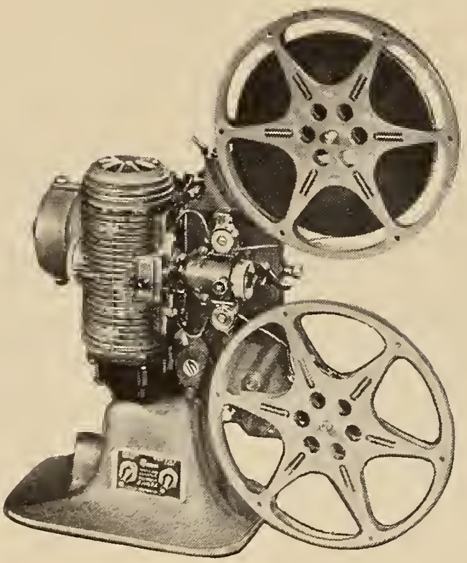
WILL ROGERS SHRINE of the Sun, southwest of Colorado Springs, looks down 3000 feet from Cheyenne Mountain on Denver below.

Get Set for Summer... with Bell & H

• *Bell & Howell* Cameras, Projectors and Accessories deliver *better* movies because they're precision-engineered and *matched* for perfect performance! Your pictures will truly reproduce the scenes you shoot, for with your B & H Camera—*what you see, you get!* And those pictures will be rock-steady on the screen for, with a B & H Projector, *what you get, you see!* Details will be needle-sharp—for your lenses will be the finest in the world!

Make sure you have the *best* of your summer recorded on film. Get set now with "made-for-each-other" Bell & Howell equipment.

NOW! You can predict perfection with Bell & Howell matched pairs! For 8mm or 16mm film.

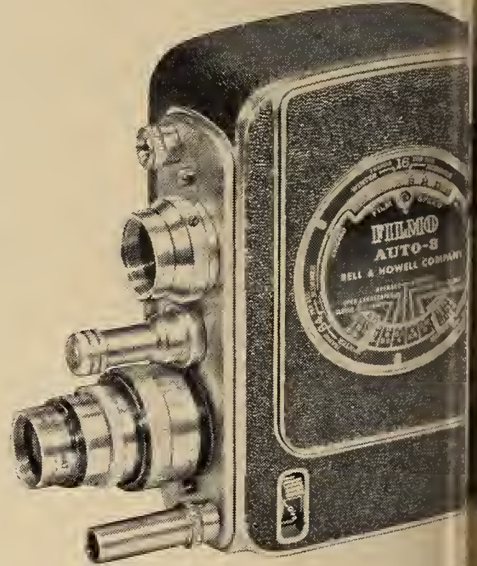


BELL & HOWELL AUTO-8

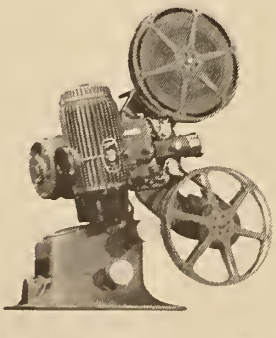
The finest 8mm camera made for personal movies. Magazine loading with Tip-touch Ejector. Swifturn 2-lens turret, positive viewfinders. Five speeds including slow motion plus Singlepic release for animation tricks. Selfoto lock lets operator get into the picture. With Filmocoted f/2.5 lens only, **$149.50** plus tax.

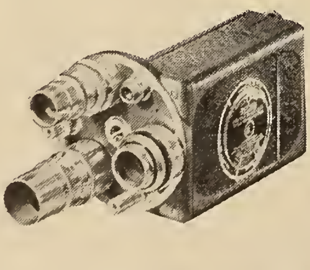
BELL & HOWELL REGENT PROJECTOR

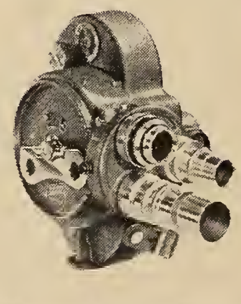
Engineered to match B & H 8mm Cameras. Better screen illumination than any other popular make of 8mm projector, regardless of lamp power! Silent, all-gear drive. **$149.50.** Case, $10.

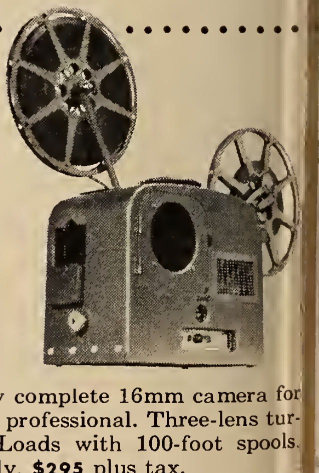


Bell & Howell Perfect Pairs









BELL & HOWELL AUTO MASTER Only 16mm magazine-loading camera with turret head that automatically matches viewfinder to lens in use. Five speeds, single-frame release. With f/2.5 Filmocoted lens only, **$261.50** plus tax.

BELL & HOWELL DIPLOMAT PROJECTOR 16mm projector with film capacity of 400 feet. Features include reverse, fast power rewind and positive all-gear drive, f/1.6 Filmocoted lens, brilliant 1000-watt lamp plus highly efficient B&H direct-beam optical system. With case, **$273.30**

BELL & HOWELL 70-DA A really complete 16mm camera for advanced workers, amateur or professional. Three-lens turret, seven operating speeds. Loads with 100-foot spools. With Filmocoted f/1.9 lens only, **$295** plus tax.

***NEW* SINGLE-CASE FILMOSOUND** Always a wonderful buy, this new, improved Filmosound is better than ever before! Many new features to increase ease of operation, reduce weight, increase sound and mechanical performance. A new and outstanding value at only **$449!**

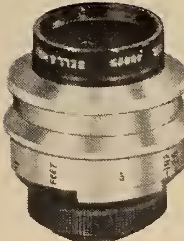
GUARANTEED FOR LIFE! *During life of product, any defects in workmanship or material will be remedied free (except transportation).*

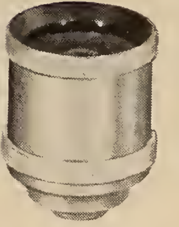
-the WORLD'S FINEST Home Movie Equipment!

IOW! *Bell & Howell Lenses,* superlative-
engineered by the American pioneers
the T-stop system! All B&H lenses are
mocoted, and are in focusing mounts.
enses marked with asterisks are avail-
ole in T-stop and f/ stop calibrations.)

8 mm

1.5" f/3.5 B&H Telate
$81.67 inc. tax


1" f/1.9 B&H Lumax
$85.17 inc. tax


Widor wide-angle lens attachment
$46.67 inc. tax

2" f/3.5 B&H Telate
$76.42 inc. tax

6 mm

6" f/4.5 B&H Telate
$141.75 inc. tax

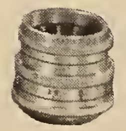
4" f/4.5 B&H Telate
$109.09 inc. tax

3" f/4 B&H Telate
$94.50 inc. tax

2" f/3.5 B&H Telate
$76.42 inc. tax

Widor wide-angle lens attachment
$46.67 inc. tax

*1" T2.1 (f/1.9) B&H Lumax
$85.17 inc. tax

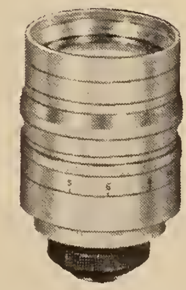

*0.7" T2.7 (f/2.5) B&H Super Comat
$85.25 inc. tax

IOW! Imported from England, the fin-
t that money can buy, Taylor-Hobson
nses assure you of clear, sharp definition,
excelled contrast. For the ultimate in
otographic excellence. (Those lenses
arked with asterisks are calibrated in T-
ops, the amazing new system that meas-
es light *actually transmitted!*)

8 mm

1" f/1.5 TH Kinic
$116.75 plus tax

1.5" f/3.5 TH Kinic
$95.50 plus tax


2" f/1.4 TH Ivotal
$135.00 plus tax

IRECT FOCUSER

serted in place of film
agazine, lets you look
rough the lens of any
mm magazine-loading
ell & Howell Camera for
curate framing, sharp
cusing of extreme close-
os and titles. Eliminates
arallax.

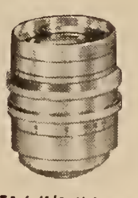
write Bell & Howell Com-
ormick Road, Chicago 45.

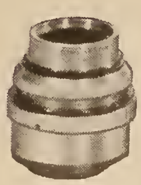
16 mm

6" f/4.5 TH Telekinic
$165.00 plus tax

*3" T4.6 (f/4) TH Telekinic
$100.00 plus tax

*4" T5.1 (f/4.5) TH Telekinic
$100.00 plus tax


*2" T1.6 (f/1.4) Ivotal
$135.00 plus tax


1" f/1.5 TH Kinic
$116.75 plus tax

Precision-Made by

Bell & Howell

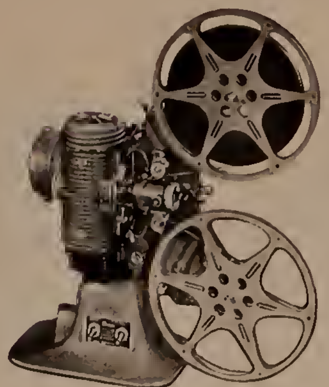
Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World

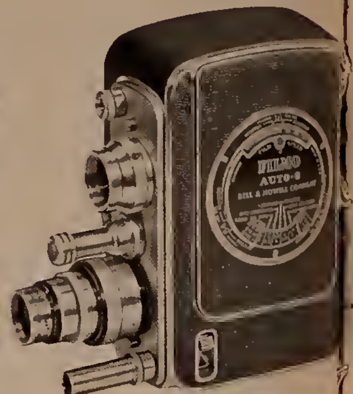
Get Set for Summer... with Bell & Ho l–the WORLD'S FINEST Home Movie Equipment!

- *Bell & Howell* Cameras, Projectors and Accessories deliver *better* movies because they're precision-engineered and *matched* for perfect performance! Your pictures will truly reproduce the scenes you shoot, for with your B & H Camera—*what you see, you get!* And those pictures will be rock-steady on the screen for, with a B & H Projector, *what you get, you see!* Details will be needle-sharp—for your lenses will be the finest in the world!

Make sure you have the *best* of your summer recorded on film. Get set now with "made-for-each-other" Bell & Howell equipment.

NOW! You can predict perfection with Bell & Howell matched pairs! For 8mm or 16mm film.





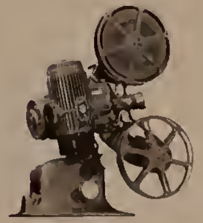
BELL & HOWELL AUTO-8

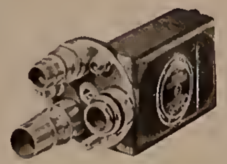
The finest 8mm camera made for personal movies. Magazine loading with Tip-touch Ejector. Swifturn 2-lens turret, positive viewfinders. Five speeds including slow motion plus Singlepic release for animation tricks. Selfoto lock lets operator get into the picture. With Filmocoted f/2.5 lens only, **$149.50** plus tax.

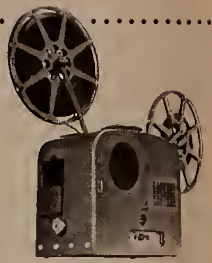
BELL & HOWELL REGENT PROJECTOR

Engineered to match B & H 8mm Cameras. Better screen illumination than any other popular make of 8mm projector, regardless of lamp power! Silent, all-geardrive. **$149.50.** Case, $10.

Bell & Howell Perfect Pairs







BELL & HOWELL AUTO MASTER Only 16mm magazine-loading camera with turret head that automatically matches viewfinder to lens in use. Five speeds, single-frame release. With f/2.5 Filmocoted lens only, **$261.50** plus tax.

BELL & HOWELL DIPLOMAT PROJECTOR 16mm projector with film capacity of 400 feet. Features include reverse, fast power rewind and positive all-gear drive, f/1.6 Filmocoted lens, brilliant 1000-watt lamp plus highly efficient B&H direct-beam optical system. With case, **$273.30**

BELL & HOWELL 70-DA A really complete 16mm camera for advanced workers, amateur or professional. Three-lens turret, seven operating speeds. Loads with 100-foot spools. With Filmocoted f/1.9 lens only, **$295** plus tax.

NEW SINGLE-CASE FILMOSOUND Always a wonderful buy, this new, improved Filmosound is better than ever before! Many new features to increase ease of operation, reduce weight, increase sound and mechanical performance. A new and outstanding value at only **$449!**

GUARANTEED FOR LIFE! *During life of product, any defects in workmanship or material will be remedied free (except transportation).*

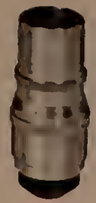
NOW! *Bell & Howell* Lenses, superlatively engineered by the American pioneers of the T-stop system! All B&H lenses are Filmocoted, and are in focusing mounts. (Lenses marked with asterisks are available in T-stop and f/ stop calibrations.)

8mm

1.5" f/3.5 B&H Telate
$81.67 inc. tax

1" f/1.9 B&H Lumax
$85.17 inc. tax

Wider wide-angle lens attachment
$46.67 inc tax



2" f/3.5 B&H Telate
$76.42 inc. tax

16mm

6" f/4.5 B&H Telate
$141.75 inc. tax

4" f/4.5 B&H Telate
$109.09 inc. tax

3" f/4 B&H Telate
$94.50 inc. tax

2" f/3.5 B&H Telate
$76.42 inc. tax

Wider wide-angle lens attachment
$46.67 inc tax

*1" T2.1 (f/1.9) B&H Lumax
$85.17 inc tax

*0.7" T2.7 (f/2.5) B&H Super Comat
$85.25 inc. tax

NOW! Imported from England, the finest that money can buy, Taylor-Hobson lenses assure you of clear, sharp definition, unexcelled contrast. For the ultimate in photographic excellence. (Those lenses marked with asterisks are calibrated in T-stops, the amazing new system that measures light *actually transmitted!*)

8mm

1" f/1.5 TH Kinic
$116.75 plus tax

1.5" f/3.5 TH Kinic
$95.50 plus tax

2" f/1.4 TH Ivotal
$135.00 plus tax

DIRECT FOCUSER

Inserted in place of film magazine, lets you look *through the lens* of any 16mm magazine-loading Bell & Howell Camera for accurate framing, sharp focusing of extreme close-ups and titles. Eliminates parallax.

etails, *write Bell & Howell Com-* 33 *McCormick Road, Chicago 45.*

16mm

6" f/4.5 TH Telekini
$165.00 plu

*4" T5.1 (f/4.5) TH Telekinic
$100.00 plus tax

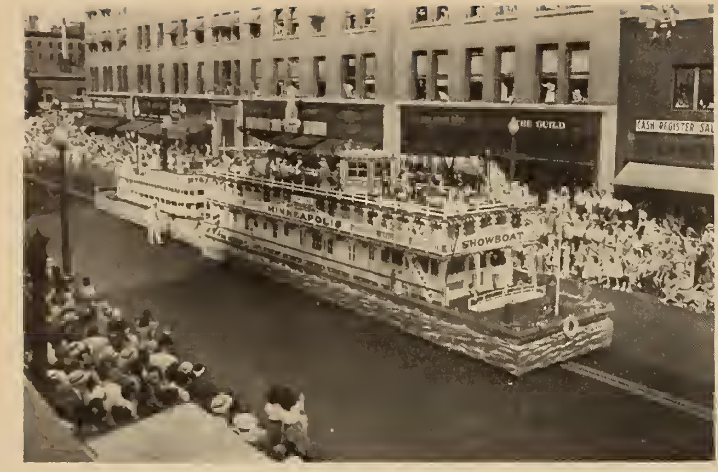
*2" T1.6 (f/1.4) Ivotal
$135.00 plus tax

1" f/1.5 TH Kinic
$116.75 plus tax

Precision-Made by

& Howell

anufacturer of Professional Motion Picture
or Hollywood and the World



THE AQUATENNIAL, now in its tenth year, is the high point of Minneapolis summer attractions. Dates this year are from July 22nd to 31st.

THE AQUA FOLLIES, precision swimming routine, is staged at Glenwood Lake in Theodore Wirth park. Aqua chorines are university co-eds.

Welcome to Minneapolis

RUSSELL C. DUNCAN, ACL, and GORDON W. COWAN, ACL

Dotted with 22 lakes and 143 parks
Minnesota's first city beckons
this summer with her
tenth Aquatennial celebration

MINNEHAHA FALLS, immortalized in Longfellow's poem, *Song of Hiawatha*, is in Minnehaha Park.

BEAUTIFUL Minneapolis, at the gateway to Minnesota's unsurpassed summer vacation land, beckons the movie maker this summer with a distinctive array of cinematic possibilities. Gleaming skyscrapers, modern mills, magnificent residences, spacious parkways, sparkling lakes and lagoons—these are some of the attributes that make Minneapolis one of the most photogenic of cities.

FOLLOW THE MISSISSIPPI

If you come to Minneapolis from the southeast, plan to travel U. S. Highway 61 along the scenic Mississippi River. As you approach the city, you will see picturesque river boats and barges plying the inland water routes between Minneapolis and New Orleans. Here and there, in quiet coves along the river, you'll find fishermen trying their luck for channel "cats," walleyes and crappies. Magnificent locks and dam sites at regular intervals hold back the power of the Mississippi—making the river a gigantic watery stairway to the Gulf of Mexico. The movie maker will find many possibilities for scenic shots along the Mississippi.

THE BUSINESS DISTRICT

When you start your camera tour of Minneapolis itself, first take a look at the city's downtown section. The business district is impressively beautiful and conveniently laid out. Hennepin Avenue, often called the Broadway of Minneapolis, was named after Father Hennepin, discoverer of the Falls of St. Anthony. Many of the city's theatres and amusement spots extend along Hennepin Avenue, and at night the thoroughfare is ablaze with color, beckoning the night farer and filmer.

Nicollet Avenue, so called in honor of another distinguished pioneer, is justly referred to as the Fifth Avenue of the Upper Midwest. Set up your camera anywhere along Nicollet Avenue and you'll record an outdoor fashion parade—for Minneapolis's women are among the nation's best dressed. Nicollet Avenue itself provides many interesting camera shots; its buildings are of the latest architectural design and among the country's finest.

A CITY OF PARKS

Now take an elevator to the top of the Foshay Tower, an obelisk constructed along the lines of the famed Washington Monument. Here, high above the Minneapolis loop, you can shoot a bird's eye view of the most beautiful urban panorama you've ever seen.

The scenic beauty of outer Minneapolis is breathtaking. With nearly 6000 acres in 143 landscaped parks—an area the size of the entire city of Bemidji, Minnesota—Minneapolis provides an acre of park facilities for every eighty seven inhabitants. The largest is Theodore Wirth park with 681 acres.

The celebrated parkway system almost completely encircles Minneapolis. Deeply wooded Minnehaha Parkway winds along picturesque Minnehaha Creek and links Lake Hiawatha, Lake Nokomis, Lake Harriet, Lake Calhoun. Lake of the Isles and Cedar Lake with Minnehaha Park. Here is the home of Minnehaha Falls, commemorated in Longfellow's immortal poem, *Song of Hiawatha.*

Minnehaha Park itself covers 144 acres of wooded hills, shelters Stevens House, the earliest home in Mineapolis west of the Mississippi River. Under that primitive roof many historical events transpired, among them the organization of Hennepin County, of which Minneapolis is the seat. Camera enthusiasts will find many other ancient landmarks contained within the Minneapolis park system.

BY THE WATERS OF MINNETONKA

Minneapolis is famed also for its many beautiful lakes. Within the city limits there are twenty two lakes and lagoons, while Lake Minnetonka, a renowned summer resort, is only twelve miles from Minneapolis. This lakeland paradise has 110 miles of scenic shoreline and provides a myriad of motion picture delights. Its islands and peninsulas are dotted with flower gardens, vegetable tracts and fruit orchards. Tree lined highways connect the city with the lake, which has become known the world over through the haunting strains of *By the Waters of Minnetonka.*

THE MINNEAPOLIS AQUATENNIAL

But the visiting filmer will be truly delighted to find sailboating, canoeing, swimming and diving exhibitions continuing all summer long *within the city limits of Minneapolis itself.* For such are the varied and vivid activities of the Minneapolis Aquatennial, known up and down the land as the world's greatest summer festival. It takes place this year from July 22 through July 31.

The Aqua Follies, one of the notable events of the celebration, combines in an original format swimming and diving champions with stage and concert stars. University of Minnesota co-eds train the year around for the precision routine of these water ballets. The Follies are staged at Glenwood Lake, one of the most beautiful within the corporate limits of Minneapolis. Here, girls from fifty of Minnesota's leading cities compete for the honor of being Queen of the festival.

This year the ten year old Aquatennial will celebrate Minnesota's territorial centennial anniversary. Days of the pioneers, the dashing canoe men who penetrated Minnesota's wilderness to trade with the Indians, will be relived as Paul Bunyan Canoe Derby contestants race down the Mississippi. Red River oxcarts, prairie schooners and stagecoaches will cover the tortuous route from Pembina, North Dakota, to converge on Minneapolis—traveling the same route our forebears followed 100

[Continued on page 237]

MINNEAPOLIS skyline, seen across Laring Lake, features the abeliskaid shaft af Fashay Tawer.

NORTHROP HALL, at University af Minnesata, is characteristic af classic campus architecture.

QUEEN CANDIDATES far the Aquatennial, right, are sun-tanning at Lake Minnetanka, while the harseback party (belaw) is at Lake af the Isles.

Photographs courtesy Minneapolis Chamber of Commerce & Aquatennial Association

Hints from Hollywood

IN THE wake of the Academy awards last month and the excited controversy they occasioned, it was the more disappointing to find the new spring releases, with one or two exceptions, dull run of the mill. Nonetheless, the increasing professional use of natural settings and ordinary interiors provides amateurs profitable instruction in cinematic technique.—D.C.

FOUR OF A KIND

QUARTETTE: The mastery of W. Somerset Maugham's singular talents for story telling has never found such eloquent expression on the screen as it has in this J. Arthur Rank presentation. Four of his well known short stories, though completely unrelated, have been combined to form a feature length film. Ranging from the ludicrous in *The Kite* to the poignancy of *The Colonel's Lady*, they present with brilliant clarity Mr. Maugham's pointed commentary on life and human relationships. The end result makes for adult entertainment of a very high order.

The varying film techniques employed by the four directors and separate sets of actors should make exceedingly interesting study for the amateur, both individually and in clubs. The unusual combination of unlike elements in a single unit would seem to open up whole new vistas for the home filmer. The short story, so expertly handled in this theatrical film, is peculiarly well suited to amateur production. The cast of characters is usually small; the natural settings are easily duplicated; the costuming generally is ordinary street wear, and the simple plot situation facilitates editing for film purposes.

A club production might very well be patterned on this English import, the members being divided into separate production units and the resulting films edited as a single picture.

Eagle Lion Films

TRIANGLE grouping, a basic method of concentrating attention, is shown clearly in scene from *The Kite*, of Maugham's *Quartette*.

ODD ODYSSEY

THE JUDGE STEPS OUT: This offering by RKO Radio Pictures presents the problem of a Boston judge (Alexander Knox) to whom middle age, an ambitious wife and an extravagant daughter have become overwhelming burdens. No simpler solution presenting itself, his honor quietly ups and deserts family, friends and dignity to wander across the country seeking his lost youth. He does not search far before finding it in the person of Ann Sothern, proprietress of a roadside hash joint in Southern California, to which he promptly becomes attached as short order cook and general handy man.

This idyllic state lasts until pangs of conscience and other matters force his return to Boston. He is welcomed back (with what would be extraordinary openmindedness in far less reserved quarters) by a miraculously changed wife and daughter, and presently finds himself elevated to the state supreme court as the result of some legal hocus pocus.

The transitional devices used to telescope story action are worth study, as are the fine interior scenes. Moreover, the film offers a choice example of faulty story structure, in which nine tenths of the material is devoted to expounding a given point, which is then completely quashed in the last minutes of play.

CRY WOLF

THE WINDOW: The fable of the little boy who cried wolf once too often furnishes the theme of this Dore Schary production for RKO Radio Pictures. The story concerns Tommy, a precocious youngster, whose fanciful daydreams cause his hard working parents considerable embarrassment. His latest tale nearly results in their being evicted from their tenement on New York's congested East Side, where most of the film was shot. Then, on a night of stifling heat, Tommy decides to bed down on the fire escape. It is from this vantage point that he becomes the unwilling witness of a grisly murder done by the upstairs neighbors. Neither his parents nor the police believe his wild tale, and the lad is soon involved in an experience far more harrowing than any he could have concocted. The last tense moments of the film are a triumph of direction and technical skill.

RKO Radio

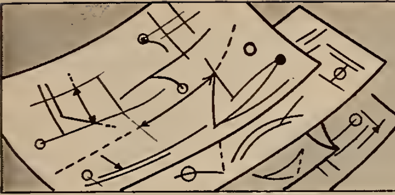
A CLOSEUP of the ceiling adds suspense in *The Window*, as Tommy hears a murder above.

Although we cannot safely recommend it as suitable entertainment for the small fry, parents should find it pretty exciting stuff, if a little unlikely as to situation. Moreover, family lensers may garner some ideas for filming the antics of their own bewildering offspring.

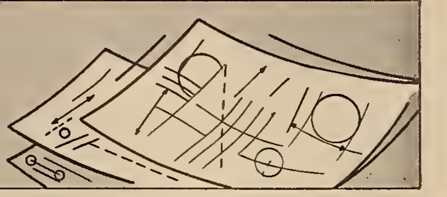
The title, by the way, derives from the fact that the principal action revolves around the window in Tommy's flat and that of his unseemly neighbors above.

CAMPUS CAPERS

TUCSON: The West figures in this film from Twentieth Century-Fox. Dealing dramatically with the trials and errors of a group of University of Arizona students, the picture will interest personal filmers primarily for its fine examples of rodeo sequencing.



The Clinic



Pictures, plans and ideas to solve your filming problems

CONTRIBUTORS
TO

The Clinic are paid from $2.00 to $5.00 for ideas and illustrations published.

Your contributions are cordially invited. Address them to: *The Clinic,* MOVIE MAKERS, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.

SECONDARY SCREEN

There are many occasions—such as in editing, musical scoring and the like—where I find it desirable to examine my film footage by projection without setting up my full-sized and beaded roll screen. Besides, the fewer times one rolls and unrolls such a beaded surface, the longer it will last.

To meet these occasions I have recently completed a secondary or working screen which I find very handy indeed. Mine is composed of a sheet of Masonite (not plywood) of a couple of inches larger all around than the desired image. The *shiny* side of the board is the best for the screen surface, and it should be painted with two or three coats of flat white paint. I brushed it on, but I suspect spray painting would be better still. A black border, preferably of matte velvet, is added to mask off the edges.

Such a surface, incidentally, can be washed with mild soap and water and can be refreshed with new paint as needed.

AVERY L. SUTTON, ACL
Worcester, Mass.

REVERSE MOTION SUPPORT

Reading about all of the fascinating gadgets Maury Kains suggested in *For the Well Dressed Camera*—including his reverse motion setup—prompts me to send you a squib on my own arrangement for this kind of filming.

My system begins, and pretty nearly ends, with a simple but sturdy hinge from the neighborhood hardware store. With the hinge in its extended position, one end of it is bent back at a 90 degree angle and the other end is bent at a similar angle, but on the opposite side. In what we'll call the bottom end of the hinge you now cut a threaded hole which will accept the tripod screw of your tripod. In the top end a free hole is cut so that it will pass an auxiliary tripod screw to fit into your camera.

In use, the folded *hinge* is attached on the bottom end to the tripod, your camera is attached in normal upright position to the screw in the end, and the hinge is then swung into extended position, thus automatically hanging the camera upside down.

There is no point in giving dimensions, since they should fit *your* camera. Ideally, though, the folded hinge should be of a size that its pivot point lines up horizontally with the taking lens of the camera.

W. F. BASCOMBE
Duluth, Minn.

EDITING BOARD

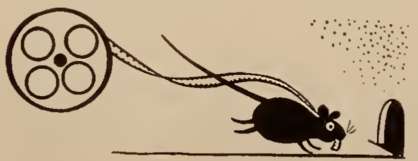
After admiring all those editing aids itemized by Alan Probert, ACL, in March MOVIE MAKERS, I have finally gotten up the nerve to give out with a description of *my* version of an editing board.

The parts: a piece of board, a supply of 1 inch nails and a ball of string. The procedure: rule off the board in 2 inch squares, drive a nail lightly into the board at each corner of each square, and then wind the string around the nail heads on the four sides of each square. The result: a series of pockets fenced off with string walls which will hold with ease your coiled up strips of film.

DANIEL B. DANIELSON, ACL
Austin, Texas

SHOW RECORD CARDS

I've read a lot in MOVIE MAKERS and elsewhere about the advisability of keeping scene record cards showing such data as time of day, direction of light and the exposure used on the pictures we produce. But it hasn't seemed to occur to others to keep rather similar record cards of the pictures we *project.*



I set up my system after discovering, to my embarrassment, that I had shown the same one of my films two different times to no less than three of my friends—if they still are friends. Recorded on these cards are the dates of each screening and the names of those seeing the film in question. Later, I found it helpful to add the date of each time I cleaned the film, as a check on this important practice.

H. J. HARROLD
San Diego, Calif.

COLORING LETTERS

By and large, of course, white letters on a colored background are the most effective in Kodachrome titling. I have found occasions, however, where I wish to have color in the letters as well as in the card. And with a little experimenting I have found ways of achieving this without buying special sets of colored letters for the purpose.

The first thing one can do is to use either outdoor or indoor Kodachrome under the lighting opposite to that for which it was designed. You will get a red toning by exposing outdoor film under flood lighting, a bluish tinge by using Type A in daylight.

A second method of coloring white letters photographically is to film them through one or another of the filters designed for use with black and white stock. A CK-3 yellow filter, for example, used with outdoor Kodachrome and flood lighting will impart a rich, warm yellow to your white lettering. Still other possibilities are offered by the red A filter or the green G series. Exposure for such specialized shooting should be read from a white card in the title position.

PETER W. GOODRICH
Akron, Ohio

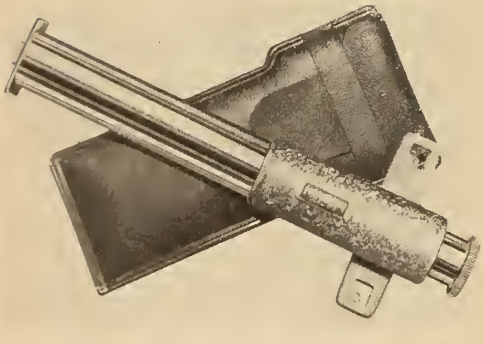
News of the Industry

Up to the minute reports on new products and services in the movie field

Thru-Lens finder A focusing finder that provides accurate focus and full field alignment in closeup work is now available for all Revere 16mm. magazine cameras. The Thru-Lens focusing finder assures parallax-free viewing at all distances because the image can be focused and centered through the taking lens of the camera. Simple to attach, the finder fits into the magazine's slot while in use. It is manufactured by the Revere Camera Company, Chicago, Ill.

New tape recorder Under the trade name of Record-O-Fone, Bell Sound Systems, Inc., of Columbus, Ohio, is distributing a new magnetic recorder that provides a full hour of tape recording. The reel may be played back immediately, erased completely or in part and reused any number of times for different recordings. One hour of tape costs approximately $3.50.

Record-O-Fone operates on 60 cycle, alternating current. It is available with or without radio at $189.50 and $159.50. Further information may be had from Bell Sound Systems, Inc., 555 Marion Road, Columbus 7, Ohio.



REVERE'S THRU-LENS focusing finder solves proper centering problems at less than six feet. It is designed for Revere 16mm. magazine cameras.

THE BARRELS of Bausch & Lomb's Animar lenses are marked with two seasons, "summer" and "winter," and a corresponding scale of light conditions, "dull," "hazy" and "bright," for color filming.

Bell & Howell news Two new members were elected to Bell & Howell's board of directors at the annual stockholders meeting, held in the company's executive offices, 7100 McCormick Road, Chicago, Ill. They were Mark A. Brown, executive vicepresident of the Harris Trust and Savings Bank, and Harold S. Geneen, vicepresident and comptroller of Bell & Howell.

Charles H. Percy, president of Bell & Howell, recently held a series of conferences in Washington with various senators and representatives on the question of the 25 percent excise tax which still applies to much of the photographic industry. Mr. Percy pointed out that, except for those on tobacco and liquor, the photographic tax is the highest one imposed on the manufacturer's level. The tax, said Mr. Percy, could lead to serious unemployment because of the obstacle that it raises in the way of a sale. He also protested that, though the photographic industry is classified as a "luxury" industry, over two thirds of its products are used in the industrial, commercial and professional fields.

Vacuumate added All future releases from Coronet Instructional Films, 65 South Water Street, Chicago, Ill., will be given the Vacuumate process for film protection. There will be no extra charge for the processing. Vacuumate headquarters are at 446 West 43rd Street, New York 18, N. Y.

ICS catalog A *Camp and Summer* catalog that has just been published by Institutional Cinema Service features up to the minute listings of films recently made available in the 16mm. field, plus a selection of the most consistently popular features from the regular ICS catalog. Free copies of the booklet may be had by writing Institutional Cinema Service, 1560-2 Broadway, New York 19, N. Y.

Animar lenses A series of nine 8mm. and 16mm. camera lenses, known as Animars, has been introduced by the Bausch & Lomb Optical Company, 566-E Smith Street, Rochester 2, N. Y. Two features mark the lenses. Each lens is fitted with an ingenious seasonal exposure guide plus click and spread diaphragm stops to assure easy and accurate exposure. The 16mm. telephoto lenses also are equipped with a depth of field scale which gives the filmer a check on the focus range at any combination of diaphragm and focal setting.

The new series consists of nine lenses: five standard and four telephotos. Focal lengths range from 12.7mm. for the 8mm. camera standard lens to 4 inches for the largest telephoto. Speeds for both series of lenses range to *f*/1.9 in standard lenses and *f*/3.5 in telephotos. Further information may be had from the manufacturer.

THE RECORD-O-FONE is a recent addition to the growing field of tape recorders. It will record tape up to one hour in length.

Uhler printers A complete line of continuous, reduction and step printers for both 8mm. and 16mm. film is produced by Uhler Cine Machine Company, 16519 Washburn Avenue, Detroit 21, Mich. Full information may be had from the manufacturer upon request.

E. K. report Eastman Kodak Company has announced a small increase in sales for the first quarter of 1949 over the corresponding period of 1948. At the same time, the company reported that "fairly strong downward trends" in the sale of some of its products developed during the quarter. Sales for the first quarter of this year totaled $95,500,000. This is an increase of about 3.8 percent over the same period in 1948.

T. J. Hargrave, president of Eastman Kodak Company, announced that all film allocations have been lifted. The Cine-Kodak film supply is expected to be adequate.

S.O.S. catalog A 1949 edition of the S.O.S. catalog of motion picture theatre and production equipment is available from S.O.S. Cinema Supply Corporation, 602 West 52nd Street, New York 19, N. Y.

Deluxe DeJur The Californian—a deluxe version of the DeJur model D-100 turret 8mm. movie camera—features a covering of full topgrain California saddle leather, tanned by the oak bark method. The Californian has all the features of the standard DeJur cameras. Its various models are priced uniformally at $7.50 more than the equivalent item in DeJur's earlier line. It is manufactured by DeJur-Amsco Corporation, 45-01 Northern Boulevard, Long Island City 1. N. Y.

Television film High brilliance and resolution are claimed for a new film being marketed in both 8mm. and 16mm. sizes for the movie maker who wishes to record the television images of unrestricted programs directly from his receiving screen. The film is distributed and processed by Kin-O-Lux, Inc., 105 West 40th Street, New York City.

Bolex service A factory branch with factory trained personnel has been established by Paillard Products, Inc., at 265 Madison Avenue, New York 16. N. Y., for the wholesale distribution and servicing of Bolex cameras and Kern-Paillard lenses. The service department, under a factory trained supervisor, is staffed and equipped for all types of repairs. Cameras may be sent to it direct or through dealers.

Full time school The New Institute of Film and Television, 29 Flatbush Avenue, Brooklyn, N. Y., now in its third year, will establish a full time day school this fall. The New Institute now offers evening and Saturday classes for a total of fourteen hours a week. In the fall, day classes will run twenty five hours a week and the evening program will be continued as at present.

New shorts Hoffberg Productions, Inc., 620 Ninth Avenue, New York 18, N. Y., announces that three new titles will soon be ready in its series of special shorts for theatrical and non-theatrical release. The titles are *A Trip Through Space*, *The Desire to Live* and *The Pearl of Nyat-San*. The subjects involved are a stratosphere journey, man's evolution and the pearl fishing industry.

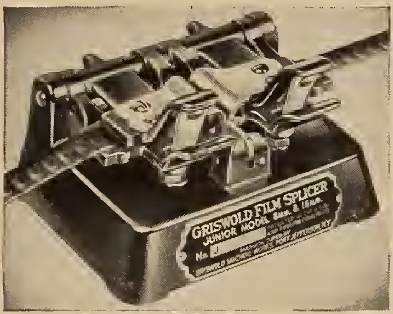
Astor films Astor Pictures Corporation, 130 West 46th Street, New York City, has acquired the United States 16mm. rights to three Charles Laughton feature productions. They are *Jamaica Inn*, *The Beachcomber* and *Sidewalks of London*.

Wollensak elects Edward A. Springer was elected president of Wollensak Optical Company at the annual meeting of the board of directors early in April. At the same time, Jacob G. Magin, president since 1936, was made chairman of the board. Other officers elected were George H. Hawks, vicepresident; Andrew A. Wollensak, vicepresident in charge of

YOUR BEST PROTECTION against torn perforations and breakage

The GRISWOLD SPLICER

Splices that are out of line can ruin a film in a hurry. They cause the film to jump sprockets which results in torn perforations and breaks. This can't happen when you splice with a GRISWOLD. For this *precision-built* instrument has exclusive features that assure perfect alignment of film and accurate spacing of perforations. With a GRISWOLD you can't help getting a clean, true splice on a frame line every time. By eliminating damage to valuable films, a GRISWOLD splicer saves its cost in no time. And it's built to last a lifetime. Every genuine GRISWOLD has the GRISWOLD nameplate on the base. Look for it when you buy. If your dealer can't supply you, order from our National Distributor—



GRISWOLD JUNIOR MODEL
The utmost in splicer value for 8 and 16 mm films.

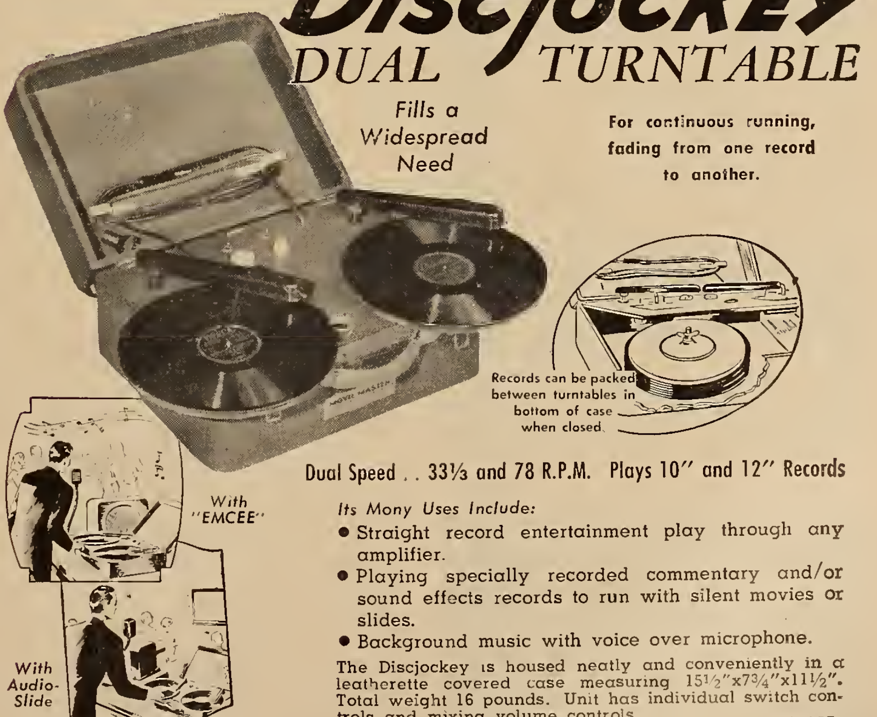
Neumade Products
427 West 42nd Street
New York 18, N. Y.

GRISWOLD MACHINE WORKS
DEPT. A, 410 MAIN STREET, PORT JEFFERSON, N. Y.

The Discjockey DUAL TURNTABLE

Fills a Widespread Need

For continuous running, fading from one record to another.



Records can be packed between turntables in bottom of case when closed.

With "EMCEE"

With Audio-Slide

Dual Speed . . 33⅓ and 78 R.P.M. Plays 10" and 12" Records

Its Many Uses Include:
- Straight record entertainment play through any amplifier.
- Playing specially recorded commentary and/or sound effects records to run with silent movies or slides.
- Background music with voice over microphone.

The Discjockey is housed neatly and conveniently in a leatherette covered case measuring 15½"x7¾"x11½". Total weight 16 pounds. Unit has individual switch controls and mixing volume controls.

PRICE $59.50

Write for details. See your Photographic dealer for demonstration

MOVIE-MITE CORPORATION
1945 1105 E. Truman Road Kansas City 6, Mo.

BARGAINS!
in 8mm, 16mm and sound films

All O.K. but overstocked. Astounding prices. Also some used projectors and cameras at very low prices.

State size you are interested in and we will send lists.

CASH OR TERMS

WE ALSO BUY EQUIPMENT AND FILMS FOR CASH or trade for other equipment.

FRANK LANE AND CO.
5 Little Bldg. Boston, Mass.

Want to know about exposures?

Planning to make a movie of your vacation?

Want to start a club?

Want an honest criticism of your movies?

The Amateur Cinema League (the largest movie club in the world!) can help you with all these problems.

Get started on the road to better movie making—today!

For full details, see inside back cover.

EXCITING FILMS

Thrilling Home Movies of all types.
Send only One Dollar for Super Short Subject "EXCITING STARS".
Order NOW from -
Dept. M.M.

EXCITING FILMS
1071 El Centro, Hollywood, Calif.
Check Size: 8mm ☐ 16mm ☐ Sound ☐

END
THE OLDEST NAME IN 16MM EDITING
THE RALPH R. ENO CORP.
626 W. 165 ST. • NEW YORK
Send your film for free criticism or estimate.

EVERY SHOT A "TAKE" with *Cine Script*

Put more interest, more fun into your movies. "Cine Script" is a complete shooting scenario based on an original story, with detailed professional instructions... PLUS 25 printed titles to fit the story. Can be shot with as little as 5 rolls of film. Your choice of...

LOVE • MYSTERY • CHILDREN'S
TEEN-AGE • WESTERN • COMEDY

Cine Script
Only $2.95 each
1258 So. Gramercy Pl.
Los Angeles 6, Calif.

sales and advertising; Frank J. Wollensak, vicepresident; Andrew J. Magin, secretary, and Thomas H. Hawks, treasurer. These officers, with Richard H. Hawks, comprise the board of directors.

Save-Kote licenses The Distributors Group, Inc., Atlanta, Ga., has been appointed licensed processor for Save-Kote's system of film protection, according to an announcement by Robert H. Redfield, director of the American Film Registry, Chicago, Ill. Processing stations will be established in Atlanta, New Orleans and Dallas, to achieve coverage of the Southeastern and Gulf States.

Radiant guide A newly revised projection lamp guide has been published by Radiant Lamp Corporation, 300 Jelliff Avenue, Newark 8, N. J. Separate sections list 8mm., 16mm. and 35mm. motion picture projectors, photocell exciter lamps for sound models, miniature slide and slide film projectors and various types of stereopticons. Also included are tables giving complete specifications of Radiant projection and exciter lamps.

Norwood Director Exclusive distributor of the Norwood Director meter is now Director Products Corporation, 2 West 46th Street, New York 19, N. Y., with Robert E. Brockway, formerly head of the American Bolex Company, as president. All servicing of the meter will be handled direct by Director Products Corporation, Stark Street Gate, Manchester, N. H.

Appointment John B. Lalley has been appointed to the post of director of public relations for the Princeton Film Center, Princeton, N. J. Mr. Lalley will be in charge of advertising, sales promotion and publicity.

YMCA shift The international committee of YMCA's has announced the incorporation of Association Films (formerly the YMCA Motion Picture Bureau) as a separate and independent organization. The new corporation is known as Association Films, Inc. J. R. Bingham and A. L. Fredrick will serve as president and treasurer of the new corporation, which will maintain its previous offices.

Kolograph change The Kolograph Corporation, 188 West Randolph Street, Chicago 1, Ill., has been reorganized, with former vicepresident Paul H. Smythe as president of the new administration. The present management will continue the services of the old corporation, as well as undertaking the manufacture of the 1949 model of the Kolograph 16mm. sound projector. A national sales office has been opened at 59 East Madison Street, Suite 1616, Chicago 2, Ill.

The town that made a film hit

[Continued from page 211]

We set up a research staff of a banker, an industrialist, a photographer and a factory production manager who dug into the history of the town, known as "the cradle of the rubber industry." The researchers recommended the town's most outstanding landmarks. They suggested what to picture in the U. S. Rubber Company's three plants and in the town's eighteen other factories. A contest was then held in which the townsfolk were invited to name their choices for the twenty five outstanding places in town and reasons for their importance. Barbara Bavier, an eighth grade pupil, won the first prize of $25. In the complete picture, twenty of her suggestions were included.

The subject matter covered in the film was as varied as the life it pictured. Scally roamed all over town, photographing 3000 persons at work, at play, loitering or studying. He took shots of service club meetings, business people, community activities, Eagles, Elks, Red Cross activities, school graduations, Fourth of July celebrations and a Halloween parade.

He covered Little League baseball games, the town's most talked about summer sport. He went to New York's Yankee Stadium with 700 other Naugatuckians to shoot the scenes that baseball fans like best. It was Naugatuck Day at the Stadium; the pride of Naugatuck, Frank (Spec) Shea, a Yankee pitcher, received an automobile from his town's admirers. Here was proof in our picture that an average boy from the back woods can become a big league favorite.

On the technical side of the production, Scally explains that he had little difficulty in taking interior shots, even at the big industrial plants. He used No. 2 flood bulbs in reflectors and set up four to six lamps in different circuits, using 220 volts of alternating current. Exposure ranged from *f*/3 to *f*/1.5 at sixteen frames a second. "Outdoor shots were mostly at *f*/8, with some at *f*/5.6," recalls Scally. "I found it advantageous to use the tungsten-type film throughout, with a suitable correction filter for outdoor scenes, which were among the best of the film. The interior and exterior scenes are about the same number."

The Reverend Willard B. Soper wrote the narration, which was read by

Dr. Eldon F. Scoutten, when the film had its première before 923 persons early last December. Another full house saw the film two days later; but instead of adults, there were children in the theatre.

Reaction to the film far exceeded anything the Chamber of Commerce anticipated. Producer Schmitz said, "One reason for making this film was to see just how many manufacturing plants there were in town. I myself did not know we had so many." Mel P. Engelstad, Chamber secretary, admitted, "I guess many other people were not aware of Naugatuck's industrial output until they saw our picture."

Then the local Chamber was notified by the United States Chamber of Commerce that *Inside Naugatuck* was classified by its Film Division as the first comprehensive movie of a community ever taken where all associated with its production were amateurs, excluding the photographer.

Needless to say, Naugatuck is proud of its picture. It has been worth far more than all the problems of producing it. You'll find this true in your own home town.

Your face is familiar

[Continued from page 214]

Edna strolling along a path in the zoo grounds.

23. *Medium shot.* Same setting as Scene 22. Edna stops Jim, points at a distant cage. Camera *slowly* pans as it follows them walking up to the cage.

24. *Closeup.* A macaw or parrot. Try to be patient enough to catch a shot of the bird when it is apparently jabbering.

25. *Near shot.* Jim and Edna by the parrot cage. He turns to Edna, chews awhile on the peanuts, then says:

Title. "*Sounds like your mother.*"

26. Same setting as Scene 25. Edna lets him have it with a barrage of words.

27. *Closeup.* The parrot. Try to get a shot of the parrot cocking its head to one side.

28. Same as Scene 26. Edna finishes her tirade and pulls Jim away from the cage out of camera range.

29. *Medium long shot.* Jim and Edna strolling toward the reptile house.

30. *Medium shot.* Both of them standing before a display of snakes. (Or alligators, or other lizards.)

31. *Closeup.* A snake.

32. Same setting as Scene 30. Jim eats some more peanuts, then turns to Edna and says:

Title. "*Your brother, Charlie!*"

33. Same as Scene 31.

34. Same setting as Scene 30. By now Edna is getting quite peeved. But apparently Jim is unaware of the cold glint in her eyes, for he looks quite smug and self satisfied. (This gag can be carried along as far as you wish, with comparisons of other animals with various members of Edna's family. Such as: Hippo—"*Uncle Ferd*"; mouse or penguin—"*Your father*"; a beautiful swan—"*My former girl friend.*" All this time Edna is getting more aroused and angry.)

35. *Medium long shot.* Edna pulling Jim along by the arm.

36. *Medium shot.* Edna pulling Jim to a stop in front of a large cage.

37. *Medium closeup.* Same setting as Scene 36. Edna props her fists on her hips, sticks out her chin and says:

Title. "*This one reminds me of you!*"

38. Same setting as Scene 37. Jim forms his lips to say "*Oh, yeah?*" Then he stoops down to read the name of the animal in the cage.

39. *Closeup.* The sign reading LARGE APE. (If no sign is available at the zoo, paint one later and film it at home.)

40. Same as Scene 38. Jim looks up from sign, then peers through bars.

41. *Medium closeup.* Jim, hair mussed, hunched shoulders, one hand clutching a bar, the other scratching himself. (The effect desired is that Jim sees himself as if *in the cage.* Undoubtedly somewhere in the zoo you will find some bars behind which Jim can stand to be filmed for this scene.)

42. Same as Scene 39.

43. Same as Scene 41.

44. *Medium shot.* Jim (the real Jim, not the ape-Jim) backing away from the cage, turning and running into the distance. He drops his bag of peanuts.

45. Same setting as Scene 37. Edna is standing alone in front of the ape cage, laughing. She looks idly into the cage.

46. Same setting as Scene 41. Jim, the ape, grins like an ape and makes a grab for her.

47. *Closeup.* Edna's face, with a look of horror.

48. Same setting as Scene 44. Jim is still running, in the distance. Edna starts running after him. *Fade out.* THE END.

ACL annual meeting

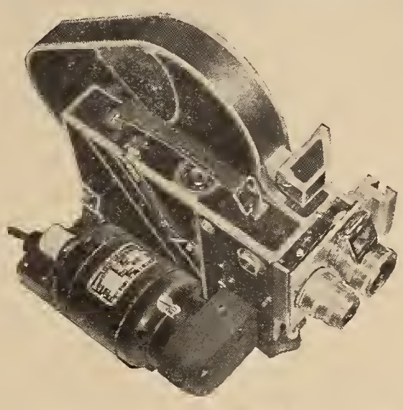
[Continued from page 218]

RALPH E. GRAY, FACL

In 1935, at the advice of his doctor, Ralph E. Gray took up amateur still photography to divert his mind from the worries of a persistent illness. Switching to amateur movies in 1936, he has since credited our hobby with literally saving his life.

His first camera was a Magazine Cine-Kodak 16, equipped with 1 inch $f/1.9$ and 2 inch $f/3.5$ lenses. Taking it with him to Mexico for a ten day visit, he stayed there for thirteen years and became one of the outstanding in-

SYNCHRONOUS MOTOR DRIVE
for the
E. K. Cine Special



110 Volt A. C., Single Phase, 60 Cycle

This motor will run in synchronization with either 16mm. or 35mm. sound recorders. It is provided with mounting platform which permits removal of magazine while camera remains mounted on motor.

Drive coupling attaches to single-frame shaft of camera and is mated to spring-steel drive arm of motor gear box. This assures that camera mechanism cannot be damaged if a film jam occurs as the spring steel arm drive will shear. This is easily replaced.

A knurled knob on motor armature permits rotating for threading. "On-Off" switch built into base. Platform base threaded for 1/4" and 3/8" camera tie-down screws. Rubber covered cable with plugs included.

Price $150 . . . Immediate Delivery

FRANK C. ZUCKER
CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

STOP APOLOGIZING FOR YOUR MOVIE TITLES
Write today for a FREE A-to-Z Sample Title Test Kit. Make titles that are different . . . better and tailored to your taste. Try our method . . . FREE.
COMPLETE COLOR OR B.&.W. OUTFIT $6.50
A-to-Z MOVIE ACCESSORIES
175 Fifth Avenue Dept. M New York 10, N. Y.

BLACK AND WHITE • KODACHROME
ENLARGED 8 to 16 REDUCED 16 to 8
DUPLICATES
GEO. W. COLBURN LABORATORY, Inc.
164 N. Wacker Dr., Dept. M, Chicago 6, Ill.

Easy • Quick • Convenient
MOVIES BY MAIL
from our
FILM RENTAL LIBRARY
FREE! our 1949 Sound movie catalog, hot off the press. Feature programs as low as $3.75.
Write to Dept. R
PEERLESS CAMERA STORES
FINEST HOME MOVIE SELECTION
138 E. 44th St., New York 17, N.Y.

POWERFUL 5½ inch Coated (138mm) F-3.5

TELE-LENSES in our focusing "C" mounts for Bolex, Victor, B&H, Revere, Keystone, etc. 16mm cameras. Lens elements made to rigid AAF specifications. Mailed insured with metal dust cap. Tax included........................$39.50

WOLLENSAK brand new F-1.5 coated 1" speed lenses, focusing "C" mounts, for 16mm Bolex, B. & H., Revere, etc., 60% faster than F-1.9 lenses. Super-bargain at $52.50

12½MM F-2.5 Coated Wirgin Luvar Wide Angle Lenses for Bolex, Victor, B. & H., Revere 16, Keystone, chrome "C" mounts, New.............. $37.50

CENTURY PRECISION SPECIALTIES CO.
Write for bargain list
2231 Barry Avenue Los Angeles 25, Calif.

DISTINCTIVE EXPERT
TITLES and EDITING
For the Amateur and Professional
16 mm. — 8 mm.
Black & White and Kodachrome
Price list on request
STAHL
EDITING AND TITLING SERVICE
33 West 42 St. New York, N. Y.

Getting the Most Fun From Your Movies?

If not—

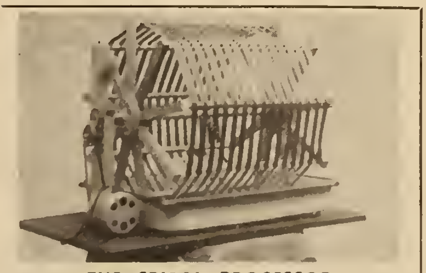
Join the Amateur Cinema League—the largest movie club in the world!

Membership in the ACL entitles you to:

1) the ACL MOVIE BOOK (311 pages of information and over 100 illustrations)
2) MOVIE MAKERS monthly
3) All these services:
   Technical consulting service
   Continuity and Film Planning service
   Club service
   Film review service

All this for only $6.00 a year!

For full details, see inside back cover



THE SPIRAL PROCESSOR
60 foot capacity . . . Motor driven . . . Takes standard 11 x 14 tray (not included).
$75 00 including tax
LFI PRODUCTS 445 — 67th Street West New York, N. J.

terpreters of that country in motion pictures. Among his distinguished films on America's friendly neighbor have been *Primitive Patzcuaro*, Ten Best in 1937; *Mexican Fiestas*, Maxim Award winner for 1938; *Guatemala, the Glorious*, Honorable Mention in 1939; *Paricutin*, Ten Best in 1943; *Arts and Crafts in Mexico*, Ten Best in 1945, and *Typical Times in the Tropics*, Maxim Award winner in 1946. With this honor, Mr. Gray became the first—and so far the *only*—amateur filmer to take twice the premier accolade of amateur motion pictures.

Elected a Fellow of the Amateur Cinema League in 1944, Mr. Gray joined the Photographic Society of America in 1946 and in 1947 was made an Associate in that organization. He has been named, in recognition of his generous film screenings, as an honorary life member of the Dayton Amateur Movie Makers, Denver Cinema League, St. Louis Amateur Movie Makers Club, Tulsa AM-MO Club, and the Movie Makers Club of Oklahoma City.

Fifty nine years of age, Mr. Gray is now touring and living in a trailer coach. His present camera is the Cine-Kodak Special, which he has used in one model or another since 1942.

JOSEPH J. HARLEY, FACL

Always a devotee of the out-of-doors and its rugged sports, Joseph J. Harley bought his first camera—a Cine-Kodak Eight, Model 20—in 1937 to record his hunting and fishing trips. With it he produced in 1938 his first award winning amateur movie, *Whitetail Trails*, which took first prize in a local club contest. Mr. Harley was not to change over to 16mm. equipment until 1942, when he purchased a Magazine Cine-Kodak. His present camera is the Cine-Kodak Special.

After *Whitetail Trails*, filming honors followed with regularity. These included *Auntie in Moccasins*, Ten Best in 1941; *Land of my Dreams*, first prize, Metropolitan Motion Picture Club in 1941; *In His Own Judgement*, Maxim Award winner in 1944; *Design in White*, Honorable Mention in 1946 and first prize, Bell Telephone Laboratories Movie Club in the same year; *Crystals While You Wait*, Ten Best in 1949; *Little Intruder*, first prize, Metropolitan Motion Picture Club in 1949, and second prize, American Humane Association contest in the same year; *Hurry Call*, first prize, Metropolitan Motion Picture Club four-minute contest in 1949.

Mr. Harley joined the Bell Laboratories club at its founding in 1938 and was its chairman in 1939; in the same year he also joined the New York 8mm. Motion Picture Club. Signing with the Metropolitan Motion Picture Club in 1940, he has served it as program chairman for two years, was in charge of projection and sound for three years, director of the club's Gala Night programs for two years, a club director since 1943 and its president from 1945 till 1947. He has been a member of the Amateur Cinema League since 1942, and was elected to its Fellowship in 1945. In 1948 he was named an Associate of the Oval Table Society for his motion pictures.

A resident of Summit, N. J., Mr. Harley is 51 and serves as a design engineer and member of the technical staff of the Bell Telephone Laboratories, Inc. His other hobbies are camping, fishing, skiing, gardening, music and the design and construction of special equipment in connection with amateur movie making.

ROY C. WILCOX, ACL

Roy C. Wilcox has been making amateur movies since amateur movies began—which was in 1923. He purchased in that year camera No. 76 of the Model A Cine-Kodak, the first Eastman 16mm. design. It was hand-cranked and came equipped with a 1 inch lens. Mr. Wilcox still has this rare but reliable instrument, as well as the more modern Magazine Cine-Kodak, a Cine-Kodak Special and a Filmo 70-G with 128 frame per second slow motion speed.

He uses these cameras in documenting his devotion to wildlife and the out-of-doors. His films are of hunting (big game, upland birds, southern quail and ducks), fishing (Atlantic salmon and trout) and wildlife of all kinds (animals, birds, snakes, bugs, bees and flowers). He is an ardent conservationist, and for the past five or six years has hunted more with his cameras than with his guns.

Mr. Wilcox comes to the League's board of directors with a distinguished record of public service in other fields. He is treasurer of the American Field Service and a director of the Hartford (Conn.) Trust Company, the Aetna Life Insurance Company, the Aetna Casualty and Surety Company, the Y.M.C.A. and First Congregational Church of Meriden, Conn., in which city he was born and still lives. He was a member of the Connecticut State Senate from 1927 to 1929, treasurer of Connecticut from 1931 to 1932 and Lieutenant Governor during 1933 and '34. He served with the French Army during World War I and is a Chevalier of the French Legion of Honor.

Fifty eight years of age, Mr. Wilcox is now executive vicepresident of the International Silver Company, in Meriden, with which organization he started thirty five years ago as a stock clerk.

JAMES W. MOORE, ACL

James W. Moore joined the staff of the Amateur Cinema League in September, 1929, as assistant to the Continuity and Club Consultant. He served in that capacity until 1932, at which time he was made Continuity Consultant for the League and Continuity Editor of Movie Makers, positions which he was to hold until 1942. In that year, the League's two consulting departments (continuity and technical) were combined under his supervision as General Consultant; on the staff of Movie Makers he became Consultant Editor. With the advent of the new Movie Makers in December, 1947, Mr. Moore succeeded the late Colonel Roy W. Winton as editor, a post which he still holds.

His hobbies are still photography, travel, cats, American jazz music and the collection of books on maritime subjects.

Mr. Moore is forty five years of age, married and lives in the Greenwich Village section of New York City.

Colorado high country

[Continued from page 219]

train or airplane, you'll probably go to Denver, Queen City of the Plains, as your touring headquarters. So let's start our film story with an opening scene of the bus terminal, one of the highways leading into the city, Union Station and its trains or Stapleton Airfield and its planes. Take your pick, depending on your own mode of arrival.

Then, there's a color natural in the Colorado State Capitol, with its famous gold dome outlined against a blue sky. Shoot it in the afternoon, when the long rays of the sun will be glinting on the gold and the shadows in Civic Center will be blue and bold. At the west end of Civic Center is the gleaming City and County Building, another symbol of the Mile High City.

AROUND COLORADO SPRINGS

Heading due south from Denver on U.S. Highway 85, you will soon reach Colorado Springs, the wealthy little city and playground which long ago was nicknamed "Little Lunnon." That snow covered peak you see straight ahead most of the way to the Springs is America's most famous mountain, Pike's Peak. As you arrive in the center of Colorado Springs, back off a bit down Pike's Peak Avenue, the main business thoroughfare, and get a morning shot of the Antler's Hotel. The famous peak will be towering in the background.

Now let's get into the mountains around the town. Any native will be glad to direct you to the Garden of the Gods, northwest of the Springs. Here, the spectacular red sandstone formations and towering walls will tempt you into expending your entire film budget. The Garden is best filmed in the morning. So plan to get there early with your lens set at about f/8.

After roaming through this wonderland, drive back through Colorado Springs and southwest of town up Cheyenne Mountain. Here are a museum, zoo and the unique Will Rogers Shrine of the Sun and Cheyenne Lodge. The lodge is 3,000 feet straight up from the surrounding plains. Use your haze filter for good shots of the distant landscape and you'll have a modern version of the scene upon which Zebulon Pike and his men gazed more than a century ago.

BOULDER AND LONG'S PEAK

Time now to hit the trail back to Denver. From home base, let's go thirty miles northwest to the city of Boulder, seat of the University of Colorado and America's only municipality which owns a glacier as its very own source of water supply. The newer buildings of the university are built in a distinctive architectural style of a pink local sandstone, which shows well in color film. Run in some of the pretty co-eds on their way to classes to get some action.

ROCKY MOUNTAIN NATIONAL PARK

Estes Park is the eastern entrance to Rocky Mountain National Park, Colorado's most favored tourist target.

The park abounds in beautiful scenes, and most of them face toward the east. Morning shooting again. Try the Bear Lake trip and arrange to get to this mountain-nestled vale by 10:00 a.m. If you do, you'll have time for the short hike around the lake, up past Nymph Lake and on to Dream Lake at about 10,000 feet altitude. Your breath will be coming in short pants by now, but inside your camera will be many feet of some of America's loveliest scenes. At Dream Lake, you can shoot Flattop and Hallett's Peak. And on the way back, there's a breathtaking afternoon shot across Nymph Lake to the other side of Long's Peak.

ACROSS CONTINENTAL DIVIDE

Now we're ready to try the Trail Ridge Road, one of the world's most famous mountain drives. There are a number of excellent shots along the way to the Mummy Range and the Never Summer Range. Those names always are appealing in your titles. At the crest of the road, which is paved smoothly and easy to drive, you may want to spend a few feet on the highest post office in America, open only during the summer months. There's a signboard stating the altitude—a ready-made title to amaze your lowland friends.

But let's roll again. Down the other side of the Continental Divide we'll

U. S. Pat. No. 2260368

GOERZ AMERICAN
APOGOR
F:2.3

the movie lens with microscopic definition successful cameramen have been waiting for—

A new six element high quality lens for the 16 and 35 mm film camera. Corrected for all aberration at full opening, giving highest definition in black-&-white and color. Made by skilled technicians with many years of optical training.

Fitted to precision focusing mount which moves the lens smoothly without rotating elements or shifting image.

This lens comes in C mount for 16 mm cameras. Fitting to other cameras upon special order.

Sizes available now: 35 and 50 mm uncoated and 75 mm coated.

Write for prices, giving your dealer's name.

The C. P. GOERZ AMERICAN
OPTICAL COMPANY
OFFICE AND FACTORY
317 EAST 34 ST., NEW YORK 16, N. Y.
MM-6

Hollywood 16mm. Color

KODACHROME DUPLICATES
16mm.-8mm — 11c per foot
Mail Orders Accepted
3515 Sunset Blvd. Hollywood, Calif.

THE ONLY BOOK DEVOTED EXCLUSIVELY TO TITLES
Every step explained, simply and thoroughly.
It Answers Every Title Making Problem
Only $1 POSTPAID
Sold Only by Mail
MAIL A DOLLAR BILL TODAY
HOW TO TITLE HOME MOVIES
8 mm 16
85 PAGES ILLUSTRATED
WESTWOOD SALES CO. 635 VICTORIA AVENUE, SAN FRANCISCO 12, CALIFORNIA

TRADE FIBERBILT MARK
SHIPPING CASE

Safeguard your Film. Ship in FIBERBILT CASES.
400' to 2000' 16mm.

FIBERBILT
CASE CO.
40 WEST 17th ST.
NEW YORK CITY

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to Movie Makers. New classified advertisers are requested to furnish references.

■ Movie Makers does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS SAYS: Come join the happy camera throng who trade at Bass . . . you can't go wrong!—*CHARLES BASS*, President. 8mm. Factory new Cine-Kodak 25, K.A. *f*/2.7 coated, $57.50; 8mm. B. & H. Tri-Lens 8, Cooke *f*/2.5, case, $110.00; 8mm. Keystone K-8, Wollensak *f*/2.5, $37.50; 16mm. B. & H. Model 75, Cooke *f*/3.5, case, $67.50; 16mm. B. & H. 70E, Cooke *f*/2.7 coated, foc. mt., with hand crank rewind, $137.50; 16mm. Siemens, 1" Cooke *f*/2.7 coated, 6 cassettes, case, $62.50; 16mm. Siemens 3 lens mt., 1" Xenon *f*/1.5, 2" Xenon *f*/2.3, 3" Xenon *f*/3.8, 6 mags., case, $275.00; 16mm. Zeiss Movikon, cpld. R.F., like new, Sonnar *f*/1.4, case, $385.00. We buy 'em, sell 'em and trade 'em. Complete stocks of new Cine equipment, all makes. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago 2, Ill.

■ GUARANTEED fresh. panchromatic film, 25' 8mm. Weston 80, $1.65; 25' 8mm. color, $4.10; 25' 8mm. color base, $2.25; 100' 16mm. outdoor film (antihalo), $3.45. Free machine processing; MK PHOTO, 451 Continental. Detroit (14), Mich.

■ . . . NO GOOD PICTURES WITHOUT A GOOD TRIPOD: Victory Tripod Imported, luxurious. Free folder, write: IGNIS TRADING CO., 1819 Broadway, Rm. 710, New York 23, N. Y.

■ MOVIE-MITE 16mm. sound projectors, Model 63L, NEW, $149.50. C. R. SKINNER MFG. CO., 292 Turk St., San Francisco 2, Calif.

■ CINE Specials, $395.00 up, extra magazines, lenses, accessories, tripods. Auricon sound cameras and equipment, used and new. Highest prices paid for 16-35mm. equipment. CAMERA MART, Inc., 70 West 45th St., New York.

■ VALETTE 16mm. silent projector NEW, close out sale, $147.50. C. R. SKINNER MFG. CO., 292 Turk St., San Francisco 2, Calif.

■ CINE-KODAK SPECIAL, with C-K 1" *f*/1.9, 15mm. *f*/2.7, 102mm. *f*/4.5, extension tube outfit, extra 100' film chamber and deluxe carrying case; like new, $675.00. DR. FRANK VYBORNY, ACL, 47-30—163rd St., Flushing, N. Y. Tel.: FL 8-9059.

■ LENSES! LENSES! Lenses! We've been hoarding 'em for years, but now we've got too much of a good thing. Write for bargain list, the lens you need may be on it, at a price you can afford to pay. C. R. SKINNER MFG. CO., 292 Turk St., San Francisco 2, Calif.

■ CINE Lenses—High speed, telephoto wide angle—for all those beautiful outdoor spring and summer shots. IN FOCUSING MOUNTS COATED FOR 8MM. CAMERAS: 9mm. *f*/2.7 Wollensak wide angle (fixed focus), $43.75; ½" *f*/1.9 Wollensak Raptar, $55.42; 1⅜" *f*/3.5 telephoto anastigmat, $39.50; 2" *f*/2 Schneider Xenon. $99.50; 3" *f*/4.5 Kodak anastigmat, $59.50. IN FOCUSING MOUNT COATED FOR 16MM. CAMERAS: 17mm. *f*/2.7 Carl Meyer wide angle, $54.50; 3"*f*/1.8 Astro Pan Tachar, $279.50; 6" *f*/5.5 Schneider Tele-Xenar, $134.50. These are only a few of our tremendous selection—the world's largest stock of lenses--We have what you want—15 day trial—satisfaction guaranteed. Send this ad in for free catalog and lens list. BURKE & JAMES, Inc., 321 So. Wabash Ave., Chicago, Ill., U.S.A. Att: M. A. Milford.

FILMS WANTED

■ I BUY sell, swap, rent S. O. F., 8 and 16mm. films, list free. HARVEY IRIS, Box 539, Brockton, Mass.

■ FILM PRODUCER IS INTERESTED IN PURCHASING YOUR KODACHROME SCENES ANIMALS AND NATURE. ESPECIALLY DESIRES BEAUTIFUL WINTER SHOTS. WRITE FULLY DESCRIBING WHAT YOU HAVE TO SELL. BOX 282, MOVIE MAKERS.

FILMS FOR EXCHANGE

■ EXCHANGE your 16mm. films. $1.00 membership fee entitles you to special 50¢ per 100 ft. exchange rate on silent and sof. Write AMERICAN FILM EXCHANGE, 22 E. Ontario St., Chicago 11, Ill.—Rm. 36.

FILMS FOR RENTAL OR SALE

■ FREE 1948-49 list of the latest 8-16mm. home movie releases. Write SUPERIOR FILM SERVICE, Box 713, Troy, N. Y.

■ CASTLE Films for sale; 8mm.-16mm. silent and sound; complete stock, orders shipped day received by STANLEY-WINTHROP'S, Inc., 90 Washington St., Quincy 69, Mass.

■ USED and NEW Castle films, 8-16, silent and sound. Send for lists. ALVES PHOTO SERVICE, Inc., 14 Storrs Ave., Braintree 84, Mass.

■ UNUSUAL 8-16mm. film subjects. Kodachrome projection length sample, $1.00 Color slides sample, 40¢. Films exchanged; big catalog 25¢; refunded first order. NATIONAL FILM SUPPLY, Broadway Sta. (E), Toledo 9, Ohio.

■ EXCLUSIVE: Select movies, sports, musicals. Projectors, screens. Large stereoscope-viewer, unique filmstrips, $2.98. Free catalog. HOME PIX, 1674 Broadway, New York 19.

■ WANT a real buy in 16MM. SOUND FILMS? Take advantage of the I.C.S. 1949 SUMMER SALE of 16mm. sound films — features, comedies, educationals, cartoons, novelties, etc. Send for our giant list "A" today stating machine you own (make and model). INSTITUTIONAL CINEMA SERVICE, 1560-M2 Broadway, New York 10, N. Y.

■ FREE RENTAL FILMS. Only 50¢ brings you big list of nearly 200 sources of free films. All kinds. INTERNATIONAL CINE SOCIETY, 550 Dayton Ave., TOMS RIVER, NEW JERSEY.

■ 8MM. full length features and two reel comedies, direct from 35mm, only $4.00 per reel. COPE, 5869 Figueroa, Los Angeles-3.

■ 85 KODACHROME movies! War, Atom Bomb, Travel. Air. National Parks, Beautiful Models, Catalog. 3¢ stamp. 2 scene "Waikiki" sample, $1.00. Specify 8mm. or 16mm. WORLD IN COLOR PRODUCTIONS, Elmira, N. Y.

■ EXCITING and unusual films, 8 and 16mm. Send 25¢ for sample film strip and giant catalogue. ART-PHOTO, Dept. MM, 628 Nostrand Ave., Brooklyn, N. Y.

■ ORIGINAL Kodachrome 16mm. movies taken July 1948 of all parts of Mexico for lecture material. Also, can supply original Kodachrome movies made during glacier expeditions in the Fiords of Alaska. Many scenes very rare and all of great beauty. Surplus shots and retakes, all first class material. You can sell duplicates. Write for information and list. Special price per foot, 40¢. NEIL DOUGLAS (visualventures in color), Box 664, Meriden, Conn.

TRADING OFFERS

■ SWAP latest Bolex H-8 for Hallicrafter SX-62 radio speaker and/or other equipment. WM. BESKA, 301 Fitch Rd., Hatboro, Pa.

MISCELLANEOUS

■ TWO enlargements and negative from your movie film. Send frames and one dollar. CURIO PHOTO, 1187 Jerome Ave., New York 52.

■ KODACHROME DUPLICATES: 8mm., or 16mm., 11¢ per foot. Immediate service on mail orders. HOLLYWOOD 16MM. INDUSTRIES, Inc., 6060 Hollywood Blvd., Hollywood 28, Calif.

■ NO Negative ? ? ? Send picture and $1.00 for new negative with enlarged print to CURIO PHOTO, 1187 Jerome Ave., New York, N. Y.

■ TITLE MAKING, free booklet. WESTWOOD CINEMA CO., 635 Victoria Street, San Francisco, California.

■ MOVIE TITLES: At wholesale prices; 8 and 16mm. black and white 15 cents; Kodachrome 30 cents. Over 200 titles for babies, family, weddings, sports, golf, fishing, hunting, vacations, and many other subjects. Also titles made to your special order; dime for listing, samples, etc. SAMUEL M. GROSSO, 173 Norman Rd., Newark 6, New Jersey.

■ RIFLES, shotguns, pistols—Firearms of all types, all makes taken on trade towards ALL photographic equipment. Highest trade-in allowance at NATIONAL CAMERA EXCHANGE, 86 So. Sixth St., Minneapolis 2, Minnesota. Authorized agents for Eastman, Argus, Revere, Bell & Howell, Keystone, Graflex—in fact every great name in photography. Trade your firearms on photographic equipment now.

When writing to a MOVIE MAKERS box number, please address all communications to:

BOX ———
c/o MOVIE MAKERS
420 Lexington Avenue
New York 17, N. Y.

come to Grand Lake, another gem framed by peaks and mirroring them in blue waters. Grand Lake is the home of the world's highest yacht club. Here, white sails, blue sky and water, green forest and steel-gray peaks comprise a color filmer's dreamland.

Leaving Grand Lake and heading south, we're again on the popular circle trip which your Colorado friends are sure to propose as the most efficient sampling of our varied scenery. The circle takes us past West Portal. Here the Moffat Tunnel emerges, after boring through the mountains under the Divide. If you arrive with time to spare, and the train schedules are right, you can film a dramatic sequence of a locomotive plunging out of the "Big Hole" into the sunlight.

Now up and over the Divide again. We're now on U.S. Highway 40, and the pass is Berthoud Pass. There's a convenient sign at the apex, close to the highway, which indicates how a raindrop or a snowflake could split itself in two and flow west into the Pacific and east into the Atlantic. Let your lens take a readable look at the sign, then pan to a closeup of a hand pouring out the contents of a glass of water. Action and story. Our Colorado souvenir should have both.

OLD MINING COUNTRY

Down from the pass through Clear Creek Canon we'll be passing through historic mining country. There's color—reds, yellows, purples—in the old mine dumps and the weathered buildings. A few miles west of Idaho Springs we pass through the little town of Dumont which once boasted the proud name of Mill City. Here, on Mill Creek, is the scene of one of the earliest gold discoveries. There's a convenient bronze marker to title with.

Roll on then through Idaho Springs, up over Floyd Hill and to the top of Genessee Mountain. Here, overlooking the plains once more, we'll find the elk and buffalo herds of the Denver Mountain Parks. The shaggy beasts are generally within camera range. A few miles beyond we're at the turnoff to Lookout Mountain, and find another haze filter shot of the plains with Denver on the horizon. William F. (Buffalo Bill) Cody, famed frontiersman and showman, lies buried atop the mountain. We ought to have some Old West flavor in our film story. And then from the mountaintop we plunge down the twisting Lariat Trail highway through Golden, onetime state capital, and back to Denver.

There's our brief, cinema slanted tour of part of Colorado's High Country. It's only a sample of what our state has to offer movie makers. But the sample tells a well rounded story—and it's possible without owning a film factory.

LATE RELEASES

Features and short subjects for 8mm. and 16mm. screens

■ *Band Parade*, a series of six one-reel 16mm. sound films, black and white, is available through photographic dealers. The series is distributed by Castle Films, Division of United World Films, Inc., 1445 Park Avenue, New York City. Castle music films present Count Basie, George Olsen, Louis Prima, Tommy Tucker, Ted Lewis and Tony Pastor with their orchestras and vocalists.

■ *The Man in the Iron Mask*, twelve reels, 16mm. sound on film, black and white, may be obtained from Commonwealth Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. A lush bit of romance during the more extravagant moments of the 17th Century, *The Man in the Iron Mask* stars Louis Hayward and Joan Bennett. It is, of course, based on the Alexander Dumas novel.

■ *How to Avoid Muscle Strain*, running time fifteen minutes, 16mm. sound on film, black and white, may be had from Bray Studios, Inc., 729 Seventh Avenue, New York 19, N. Y. The causes of muscle strains and ways to avoid them are the themes of a film that combines live action with animated drawings. Correct and incorrect applications of leverage principles are demonstrated, and the various injuries that may result from careless muscle use are pointed out.

■ *Brats, Dirty Work* and *Hog Wild*, three one-reel comedies, are distributed in both 8mm. silent and 16mm. sound versions by Library Films, Inc., 25 West 45th Street, New York 19, N. Y. The distributor anounces that Laurel and Hardy, who are involved in these films, have just toured Europe and given a command performance before the King of England. This news does not affect the films, which are slapstick in the traditional fashion.

■ *Birth of a Volcano*, one reel, black and white, is available in 8mm. silent and 16mm. silent and sound versions from Sterling Films, Inc., 61 West 56th Street, New York 19, N. Y. Paricutin, Mexico's photogenic volcano, erupts once more for the motion picture camera. These films of the original eruptions show splitting ground, rising earth and molten rivers with all the usual accompaniments provided by a volcano that means business.

DELTA MOVIE FILM SPECIALS!

FREE! ONE ROLL OF 8MM FILM WITH PURCHASE OF SIX!

8mm Super X 50 Weston	$1.50
8mm Super XX 100 Weston	1.75

Prices include Processing and Return

Luxview Projector FREE!
with purchase of 6 Rolls or Magazines
16MM FILM

Precision-made. Can be used with any 16mm film. Projects clearly on any flat surface up to 6 x 4 ft. Includes 9¾" x 13¾" screen. Easy to operate.

16mm 100' Super X 50 Weston	$3.00
16mm 100' Super XX 100 Weston	3.50
16mm 50' Mag. Super X	2.75
16mm 50' Mag. Super XX	3.00

Prices include processing and return

DELTA
DELTA PHOTO SUPPLY
690 Third Ave,. New York City 17
(Dept. MM69)

MOVIE AND SLIDE TITLES
STILL AT SAME LOW PRICES!
Same titles formerly distributed by Bell & Howell—now sold direct. Large variety backgrounds available. No charge for tinting film Amber! **WRITE FOR** *free illustrated brochure and samples*
TITLE-CRAFT, 1022 Argyle St., Chicago 40, Ill.

2¼ x 3¼ COLOR PRINTS 50c each
Price of larger prints on request
From 8 and 16mm Color Film
Send 3 frames or tie thread next to frame desired. Add 25c handling charge on orders of less than $5.00. No C.O.D.'s.
HOUSE OF COLOR
1108 Seal Way Seal Beach, Calif.

SUMMER SALE
Want a real buy in 16mm SOUND FILMS? Take advantage of the I.C.S. 1949 CLEARANCE SALE of 16mm sound films—features, comedies, educationals, cartoons, novelties, etc. Send for our giant list "A" today stating machine you own (make and model).
INSTITUTIONAL CINEMA SERVICE, INC.
1560-M Broadway, New York 19, N. Y.

DIRECT 16MM SOUND
with MAURER RECORDING SYSTEM
For the Producer of 16 mm business, educational and religious films

- EDGE NUMBERED WORK PRINTS
- SOUND RECORDING
- DUPLICATE NEGATIVES
- SYNCHRONIZED STUDIO PHOTOGRAPHY
- RELEASE PRINTS—COLOR and B & W

GEO. W. COLBURN LABORATORY, Inc.
164 N. Wacker Dr., Dept. M, Chicago 6, Ill.

8 CLUBS 16

Club in Costa Rica Word has just reached us of the formation of the Club Fotográfico de Costa Rica in San José. Although chartered last September, the new group, which is composed of both still and movie enthusiasts, did not begin active operations until the first of this year. The first motion picture show was held recently at the National Theatre in the capital. Among the films screened were *Por Tierras de Guanacaste* and *Reportaje Grafico Nacional*, by Alvaro Chavarría N., ACL, vicesecretary of the motion picture division; *Golfito* and *Desfile Universitario*, by Carlos M. Aragon R., and *El Salvador Típico*, by Rogelio Saprissa. All films were 16mm. color. A subsequent screening was devoted to 8mm. members' films.

In addition to Mr. Chavarría, other officers are Dr. Esteban A. de Varona, president; Abelardo Bonilla, secretary, and Cecilio Nieto Castro, treasurer. The club will welcome correspondence from other amateur film groups. Letters should be addressed to Mr. Chavarría, Apartado 2207, San José, Costa Rica.

Kansas City banquet Members of the 8-16 Home Movie Makers, of Kansas City, Mo., recently celebrated their second anniversary with a banquet held at the Green Parrot Inn. A feature of the evening's entertainment was the presentation by club president John C. Sherard of "Oscars" to Mr. and Mrs. H. G. Schneikart for their performances in their 8mm. production, *Oh, Doctor!*

Playmates, a national award winner by Mrs. Warner Seely, ACL, of Cleveland, and *Mexican Malarkey*, by Cal Duncan, were screened for the enjoyment of the gathering. G. E. Martin, ACL, presided as toastmaster.

Mount Vernon elects George Kirstein was recently chosen president for the 1949-50 season of the Mount Vernon (N. Y.) Movie Makers, with Richard L. Cano as vicepresident. Joseph Retta and Mrs. George Heely became treasurer and secretary respectively.

Charles H. Benjamin, ACL

BROOKLYN AMATEUR Cine Club, ACL, award winners are (l. to r.) Bert Seckendorf, first in 16mm., Charles H. Benjamin, ACL, Joseph Carbonero, first in 8mm., Samuel Foss, ACL, Fred Ursini.

The people, plans and programs of amateur movie groups everywhere

Robert E. Lees, ACL

CONTEST WINNERS of the Amateur Movie Society of Milwaukee, ACL, are (front) Ruth and Glen Evans, ACL, Howard Gennrick, Elizabeth Leis and (rear) John Bakke, Earl Peychol and Richard Fronzel, ACL.

The club, which was organized in 1935, has just completed plans for its annual Open Meeting to be held at the A. B. Davis High School auditorium this month. Further details of the program and information about tickets may be had by writing N. William Knight, 806 Bronx River Road, Bronxville 8, N. Y.

Guests at Long Beach The Los Angeles Southwest Movie Club and the Los Angeles Cinema Club were guests at a recent session of the Long Beach Cinema Club. Howard Derr, ACL, Long Beach president, welcomed the visitors.

Will Power, by Neva Bourgeotte, and *The Brush Off*, by Merle Williams, were the prize winning films offered by the guests. The balance of the program was made up of the following Long Beach members' films: *Song of the Sea*, by Frank Kallenberg; *Canadian Holiday*, by Joseph Stoklasa, ACL, and a club production, *Let Them Come*.

Durban awards The mid-season competition conducted by the Durban Amateur Cine Club of South Africa resulted in a unanimous decision vote for first place in favor of *The Uninvited Guest*, by W. E. Powell. *The Smoke That Thunders*, by W. Burkimsher, and *The Wonders of the Great Barrier Reef*, by V. A. Wager, followed in second and third positions.

Winnipeg screens A varied and interesting 8mm. program featured a recent session of the Winnipeg Cine Club of Canada. Films projected consisted of *Leduc Oil Field*, loaned by the Calgary Cine Club; *California Bound*, by A. J. Keel, ACL; *Duluth and Surrounding Countryside*, by Dr. and Mrs. A. G. Anderson, as well as *Magic Stairway* and *Pinocchio's Jack-O-Lantern*, Ten Best winners by Harlan Webber, ACL, from the League's club library.

New Bronx club

The Taft Cinema Club, ACL, has recently been organized by a group of 8mm. and 16mm. filmers in the Bronx, New York City. The new group is chiefly interested in documentary and educational films. At the first meeting George Schanfein was chosen president of the organization and Irene Brand club secretary.

The second session of the group featured a screening of two films borrowed from the ACL film library, *Royal Visit*, by T. J. Courtney, and *L'Ile d'Orléans*, by Judith and F. Radford Crawley, ACL.

Walla Walla outing

An innovation in club excursions was introduced recently when members of the Walla Walla (Wash.) Cinema & Camera Club, ACL, chartered a train to take them on an all day cinematic tour of scenic points of interest. The train included a baggage car for camera equipment, a gondola for taking exterior shots and an air conditioned coach. Club members Robert Myers acted as conductor of the tour and R. K. Rowlen as assistant conductor.

Picnic baskets were taken along, and the train made stops at various places as desired by the members.

Niagara winners

Paul Kimaid won first place in the 16mm. class of the annual contest sponsored by the Niagara Cinema League of Buffalo with second prize going to Clayton Backus. In the 8mm. group, George Greenthaner won first prize, and Joseph Polniaszek was awarded second prize.

Los Angeles 8's award

William Millar won first prize in the short films contest sponsored recently by the Los Angeles 8mm. Club for his picture, *Niagara Falls*. Second prize was taken by Fred Evans, FACL, with his *8mm. Newsreel*, and third prize went to Sylvia Fairley for *Eyes of Blue*.

French Gala

Of great interest to French amateurs was the recent annual Gala Night celebrated by the Fédération Français des Clubs de Cinéma d'Amateurs, ACL. Among the guests were representatives of Maison Kodak in Paris and the Société Pathé-Baby and Pierre Boyer, editor of *Ciné Amateur*. M. Fourré-Cormeray, general director of Cinématographie Nationale, presided.

The program of prize winning films included *Une Fleur Renait*, 8mm., by M. Canot; *Et Bonheur s'en Revint*, 8mm., by M. Tronquet; *Prizrak*, 9.5mm., by M. Cmiral of Czechoslovakia; *La Villa du Bois Joli*, a 16mm. film on marionettes, by M. Monier; *Surprise Party*, 16mm., by M. Tourand; *Désirs*, 16mm., by M. Masson, which won the Grand Prix du Cinéma d'Amateurs at Prague last year; *Prague*, by M. Baudin, and *Les Sokols*, by M. Avalle, club president.

Winnipeg screens

A varied and interesting program of films was presented recently by members of the Winnipeg Cine Club, in Canada. I. Lambert showed his 8mm. color film, *Golden Days of Autumn*, with specially recorded music. R. G. Cairns screened his 16mm. color documentary on the harvesting and shipping of wheat, *Fall Rush*. *Shaw's Gardens and The Zoo, St. Louis* was offered by D. L. McArthur, ACL.

Three 16mm. sound on film subjects concluded the program: *Fiddle-De-Dee*, *Life of Shakespeare* and *The Tiger or the Lady*.

South London duo

At present, members of the South London Cinema Club, of England, are working industriously on two group productions going forward simultaneously. One is an industrial film, a study of the manufacture of costume jewelry, while the other is a comedy, *Queen Anne's Teapot*.

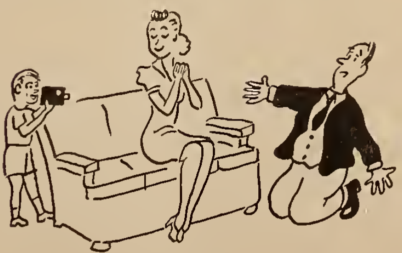
In addition to production activities, the club has set up a program of screenings devoted to classics of the early cinema.

Victorian screening

A diverting program of films was projected at a recent session of the Victorian Amateur Cine Society, ACL, of Melbourne, Australia, by P. W. Tewksbury. Films shown included *Native Dancing and Gold Mines in Johannesburg, Big Game and Lion Hunting in Africa, Folies Bergère and Palace Theatres, Paris* and *Broadway, New York, by Night*. Mr. Tewksbury presented his own commentary.

Hartford meeting

Members of the Hartford Cinema Club recently enjoyed a screening of the 1948 Ten Best winner, *Crystals While You Wait*, by Joseph J. Harley, FACL. Also shown were *Florida Flyers*, by Russell F. Leavitt, and *Dipsy Doodle*, by Roy C. Wilcox, ACL.



MOVIE TITLES

Improve your films with titles, sub-titles, and continuity headings. The key to good titling is the kind of letters you use. Knight solid cast metal letters are perfectly styled, attach to any surface, and photograph with sharp detail for professional, theatrical appearing titles.

Only $1—for your choice of any 25 classic style letters, 5/8-inch size; postage paid. A special offer.

Order your set now. Money back if not satisfied. Free! Folder on "Titles for Home Movies."

H. W. KNIGHT & SON, INC.
23 Lane St. Seneca Falls, N. Y.

KODACHROME DUPLICATES
8MM. and 16MM. FINEST QUALITY **11c** PER FOOT
Mail Orders Accepted
Hollywood 16mm. Industries, Inc.
6060 HOLLYWOOD BLVD. AT GOWER
HOLLYWOOD 28, CALIF.

UHLER CUSTOM BUILT Cine MACHINERY DETROIT U.S.A.
MOTION PICTURE 16MM PRINTERS 8MM
CONTINUOUS-STEP-REDUCTION
SEND FOR DESCRIPTIVE LITERATURE
UHLER *Cine Machine Co.*
16519 WASHBURN AVE. DETROIT 21, MICH

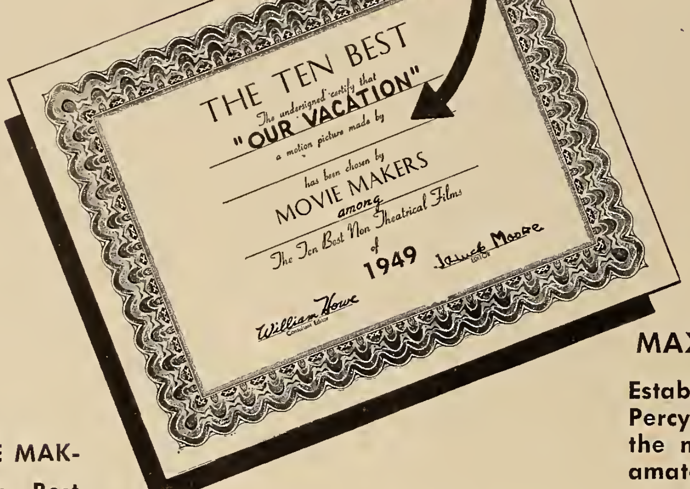
WHY PAY MORE?
16mm SOUND FILMS AT WHOLESALE PRICES!
$3.33 FOR NEW 100 FT. FILMS
Regular Price $6.50
NOT REVERSE TITLES
ALSO BIG DISCOUNTS ON 8MM HOME MOVIES

New, 100 ft. Musical Comedy Reels, including "Playmates," "Georgie Porgie," "Man That Comes Around," "Oh! Susanna," "Sweet Hawaiian Dreams," "Jungle Rhythm," "Atomic Bomb," "There I Go," "Lydia," and many others at this sensational low price. Order three (3) reels today — pay only $9.99 C.O.D. plus few cents postage.
MONEY BACK GUARANTEE.
SEND NO MONEY

MOVIE-OF-THE-MONTH-CLUB, Dept. M6
P. O. Box 2631, Hollywood 28, California
☐ Please rush 3 of your best 100 ft. Musical Comedy Sound Films. I will pay $9.99 plus few cents postage on arrival. If not satisfied I will return for full refund; also enroll me as a member of the Movie-of-the-Month-Club without extra charge.

NAME____________________
ADDRESS____________________
CITY__________ZONE____STATE______
☐ SEND 8MM FILM CATALOG

WOULD YOU LIKE TO SEE YOUR NAME HERE?



THE TEN BEST

The undersigned certify that

"OUR VACATION"

a motion picture made by

has been chosen by

MOVIE MAKERS

among

The Ten Best Non Theatrical Films

of

1949

Moore
EDITOR

William Howe
Consultant Editor

YOU MAY PLACE IN THE TEN BEST of 1949

The TEN BEST CONTEST

Established in 1930, MOVIE MAKERS selection of the Ten Best amateur films of the year is the oldest, most honored contest in the world of personal filming. It is open to

- **Amateurs Everywhere**
- **8mm. or 16mm. Films**
- **Black and White or Color**
- **Silent or Sound**
- **Short or Long**
- **On Any Subject**

THE Ten Best selections are made by the staff of MOVIE MAKERS from all films seen by it during the year. The selection is not limited to League members. Any movie maker, anywhere in the world, may compete.

For the judges seek only quality—quality of camerawork, film planning, editing, titling and above all, creative movie imagination.

OR WIN THE HIRAM PERCY MAXIM MEMORIAL AWARD

THE MAXIM MEMORIAL AWARD

Established in 1937, the Hiram Percy Maxim Memorial Award is the most treasured trophy in the amateur film world.

Carrying with it a cash prize of $100.00 and a miniature, silvered replica of the Memorial, the Maxim Award is given annually to the one amateur film judged the *best* of the Ten Best.

The Maxim Award *has been won* by all kinds of films—8mm. and 16mm.—black and white and color—silent and sound—short and long.

Any fine film can win. *Your* film can win—by entering it in the Ten Best Competition for 1949, closing OCTOBER 15.

Send the Certificate Below for Each Film That You Submit to MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

Place ______________________

Date ______________________

I, ______________________
(name)

certify that: (cross out inapplicable statement)

1. I have NOT rented, sold or received compensation from a client, and will not so do prior to Dec. 1, 1949, for:

2. I HAVE rented, sold or received compensation from a client, or will so do prior to Dec. 1, 1949, for:

a motion picture made by me entitled

____
(name of film)

____
(signature)

Rules governing the selection of MOVIE MAKERS Ten Best Films of 1949 and the Hiram Percy Maxim Memorial Award

1. The competition for placement in MOVIE MAKERS Ten Best Amateur Films of 1949 and for the receipt of the Hiram Percy Maxim Memorial Award is open to anybody, anywhere, subject to the provisions of these rules.

The competition is likewise open to all films originally produced on 8mm. or 16mm. stock, black and white or color, silent or sound, subject to the limitations of General Class and Special Class hereinafter discussed. The competition is not open to 35mm. films nor to reduction prints therefrom.

2. Film entries submitted by persons living outside of the United States must, because of American customs rulings, be made on film stock originally manufactured in the United States.

Such entries from outside of the United States should be forwarded by parcel post—not express—and must be valued at less than $100.00 U. S. funds.

Entries from outside of the United States which fail to comply with one or both of these provisions cannot be received and will not be cleared through customs.

3. To classify entries, the certificate at left (or a copy of it), adequately filled out, must be provided for each film that is submitted. Certificates should not be enclosed in the film cans, but should be forwarded by First Class mail.

4. In the selection of the Ten Best Amateur Films, only films of the General Class—consisting of pictures which the maker has not rented, sold or received compensation from a client for, or will not so do prior to December 1, 1949—will be eligible for consideration.

The winner of the Hiram Percy Maxim Award will be chosen from among these pictures selected as the Ten Best Amateur Films of 1949.

5. An undetermined number of films will be awarded Honorable Mention, which, in the opinion of the judges, deserve such recognition.

Both General Class films and Special Class films—for which latter pictures the maker has received compensation or will receive rentals or compensation prior to December 1, 1949—shall be eligible for Honorable Mention awards.

6. Phonograph records for musical accompaniment may be submitted with films, but their order of playing and change-over cues should be clearly indicated by an accompanying score sheet. Typewritten or recorded narrative also may be submitted with any picture which has been planned for its use. Such musical and narrative accompaniments will be judged on their own merits.

Magnetic recordings in accompaniment of films, either on tape or on wire, also may be submitted but their reproduction with films will be contingent on MOVIE MAKERS ability to secure the indicated reproduction facilities.

No phonograph records of any kind can be received from outside the United States because of trademark regulations governing this product.

7. Films, records and narratives will be reviewed and returned promptly, but it may take a period of two weeks or more to review films submitted after October 1, because of the last minute rush.

8. Selection of the Ten Best Amateur Films, the Honorable Mention winners and the Maxim Award winner will be made by the editorial staff of MOVIE MAKERS. The judges will decline to discuss their decisions with competitors.

9. No officer or director of the Amateur Cinema League and no staff member of the League or of MOVIE MAKERS is eligible to compete for placement among the Ten Best Amateur Films, the Honorable Mention winners or for the Maxim Award.

10. October 15, 1949, is the closing deadline for the competition. All entries to be considered for selection among the Ten Best Amateur Films, the Honorable Mention winners or for the Maxim Award must reach the office of MOVIE MAKERS, 420 Lexington Avenue, New York 17, N. Y., on or before that date.

Tips for the tourist

[Continued from page 217]

safer place for cameras and films than the inside of the car. Remember that there they are protected only by glass, in addition to being within tempting sight of the dishonest person seeking an easy and valuable article to steal.

Of course, when one is in the field taking pictures, the cameras and other gear may be kept handy in the open car. But if the car is locked up while you wander off, then all unused equipment should be put in the trunk. Here it can be well covered by other luggage (to protect it from heat) and also locked out of sight behind steel. Even on location it is wisest not to call too much attention to your fine equipment by carrying more of it than is needed. After all, you cannot use more than one camera at a time, particularly in motion picture work. So why go around loaded down with a collection of cameras almost guaranteed to tempt someone?

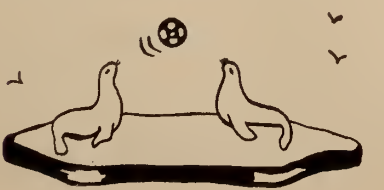
A particularly foolish thing to do while traveling—and yet one which we have observed many times—is to place cameras on the back shelf of the car behind the heads of the rear passengers. While at first this seems a handy parking place between shots, one should realize that the camera will be riding in excessive sun and heat, that it will be constantly exposed to dust and dirt, and that it will be in too plain sight of all automobilists approaching from the rear.

SET FOR THE SUMMER

Much of the equipment we have mentioned so far might be found in the car of any movie maker on an automobile vacation, either long or short in duration. But what of that lucky man who packs his family off for an entire summer? Traveling preferably in an automobile house trailer, what more might he need to insure a perfect filming holiday?

The vacationist with plenty of time might add a larger still camera with flash equipment, and perhaps a second movie camera so that both magazine and roll film supplies can be used. The lightweight movie camera will come in handy on horseback or on long hiking trips; it also makes possible useful continuity links of the movie maker himself while he is using the other camera. If two movie cameras are to be used interchangeably, however, it is wise to have their frame lines matched before starting the trip.

But whether your holiday be for two weeks or two months, whether you build your movie traveling kit around one camera or two, remember that no equipment will serve you better than the care you give it. Heat and dust will be your chief enemies. Protect your camera, lenses, meter and film from them—and they will reward you with a precious holiday record.



Welcome to Minneapolis

[Continued from page 223]

years ago. They will provide a thrilling climax to your movie on Minneapolis.

For the movie maker wishing more detailed data on the Aquatennial's many fine filming activities, a request to Minneapolis Aquatennial Association, Palace Building, Minneapolis 1, will bring a copy of the official program. The Association, on your arrival in the city, also may be able to put you in touch with local filmers especially interested in picturing these events.

THE MOVIE CLUBS

Finally, if you are in Minneapolis during the fall, winter or spring months, be sure to look up one or both of the city's flourishing movie clubs. The Minneapolis Cine Club, ACL, comprised of both 8mm. and 16mm. filmers, meets on the third Tuesday of each month at Stouffer's restaurant, 7th and Marquette Streets, except during July and August. The Minneapolis Octo Cine Guild, catering solely to 8mm. fans, meets on the same evening each month at the city's Y.M.C.A., except during the summer.

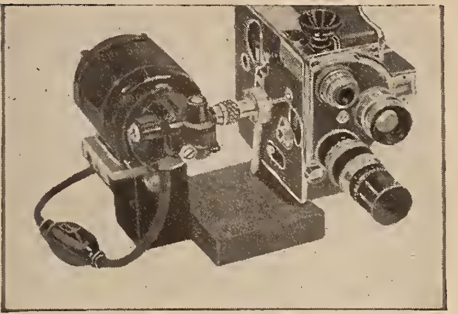
Over the Golden Road

[Continued from page 213]

and mailing. Among the many, these three are notable:

Ghost Towns and Relics of '49, published and distributed by the Stockton Chamber of Commerce, Stockton, Calif. Price $1.00. This thirty two page booklet is undoubtedly outstanding among those which have come to my attention. Profusely illustrated with photographs of the southern gold rush region, it offers a map of the area and stories of each ghost town and community east of Stockton. This booklet alone can serve the tourist as a guide of what to see and where to see it in the Mother Lode region.

Gold Centennial 1948-50 Tuolumne County, published and distributed by the Tuolumne County Chamber of Commerce, Sonora, Calif. Price 50 cents. Its twenty eight pages are de-



Synchronous Motor Drive for Bolex Camera

115 VOLT A.C. SINGLE PHASE—60 CYCLE
Synchronous with Film, Disc or Tape Recorders
See Your Dealer or Write for Information

NATIONAL CINE EQUIPMENT, Inc.
22 West 22nd St. New York 10, N. Y.

Two 3¢ stamps for giant catalogue. State size.

8-16mm Silent, Sound, Sales, Rental, Exchanges.

Movies

REED & REED DISTRIBUTORS, INC.
7508 3rd AVE., BROOKLYN 9, N. Y.

THE
FUTURE ATOMIC WAR
New York & Washington D.C. ATOMIZED
16M.M. COLOR APPROX. 100' SILENT WITH SCRIPT $20.00
DAMON PRODUCTIONS
BOX 2661
HOLLYWOOD 28, CALIF.
OR
BOX 82
KANSAS CITY 10, MO.

$6 a year will entitle you to all the services of the Amateur Cinema League (including a year's subscription to MOVIE MAKERS). For full details, see inside back cover of this magazine.

8MM—16MM
KODACHROME
BLACK & WHITE
ELECTRONIC CONTROLLED
MOVIE DUPLICATES
8MM Enlarged to 16.
16MM Reduced to 8.
Free Catalog on Request.
NATIONAL CINE LAB
BOX 4425 • WASHINGTON 17, DC

Cinélarger

MAKE FINE, LIVELY, LARGE PRINTS FROM 8mm OR 16mm MOVIE FILM, SAFELY, PROMPTLY & ECONOMICALLY USING No. 620 ROLL FILM. COPIES B&W OR COLOR MOVIES ON TO B&W FILM, OR COLOR MOVIES ON TO COLOR FILM, WHICH AFTER EXPOSURE IS DEVELOPED AND PRINTED IN THE USUAL MANNER. CUTTING OR SPLICING MOVIE FILM COMPLETELY ELIMINATED. AT DEALERS EVERYWHERE

$18.95 TAX INCLUDED

WRITE FOR FREE LITERATURE 53

TESTRITE INSTRUMENT CO., Inc
NEW YORK 3, N. Y.

THE SECOND GENERATION

WITH the addition, last month, of four new personalities to the League's board of directors, we believe that the ACL has taken a happy and healthy step into its second generation of activity.

For times change, obviously, and with them the problems of the times. When the League was established in 1926 the hobby of amateur movies was a scant and rather skimpy three years old. Only a relatively few persons practiced the hobby in those days. And not too much was known about the needs of those who did practice it. For the fledging Amateur Cinema League of that generation what was most needed by its management was sound business guidance. This the ACL received in rich measure from the pioneer directors on its board.

Today—and perhaps for some years past—the picture has changed and broadened. Sound business counsel is still needed and still received. But amateur movies today are as widespread and as much a part of American life as were still pictures after the advent of the Box Brownie. More than a million people make amateur movies today. Thus, if a hobby organization serving them is to remain healthy, these people must have a practical voice in its direction.

We believe, as the ACL moves into its second generation, that our new directors will help to provide that voice.

THE AMATEUR CINEMA LEAGUE, INC.
Founded in 1926 by Hiram Percy Maxim

DIRECTORS
John V. Hansen, *President*
Joseph J. Harley, *Vice President*
Ethelbert Warfield, *Treasurer*
James W. Moore, *Managing Director*

C. R. Dooley
Ralph E. Gray
H. Earl Hoover
Harold E. B. Speight
Stephen F. Voorhees
Roy C. Wilcox

The Amateur Cinema League, Inc., sole owner and publisher of MOVIE MAKERS, is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Six dollars a year.

AMATEUR CINEMA LEAGUE, INC., 420 LEXINGTON AVE., NEW YORK 17, N. Y., U. S. A.

voted exclusively to Tuolumne County, the heart of the Mother Lode region, and are illustrated with photographs and a map. In writing for this booklet, requests should be made in addition for the 1949-50 program of Tuolumne County Centennial Celebrations which will be included without charge.

California Centennials, issued by the California Centennials Commission, 1212 Wilshire Boulevard, in Los Angeles, or c/o The Ferry Building, in San Francisco. No charge. This thirty two page booklet will give you a general understanding of California, its background and the centennials program. The booklet is magnificently illustrated with photographs, line drawings and a cartograph of California a century ago, in color, as a folded insert. In addition, for those who request it, your name will be put on the Centennials Commission mailing list for their monthly news letter of coming attractions.

NEARBY POINTS OF INTEREST

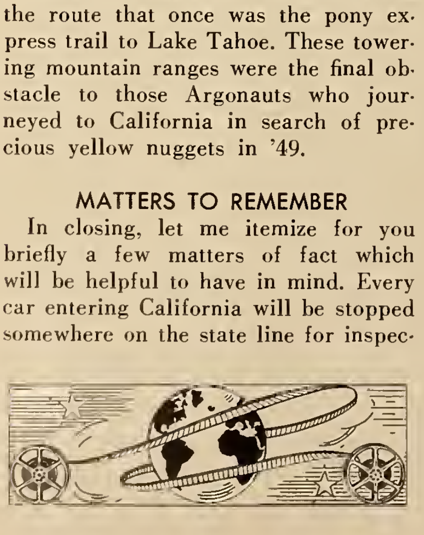
While you are rolling along the gold rush route, many scenic points of interest are within a few hours driving time. South of Jacksonville, Calif., State Highway 49 is intersected by State Highway 120, which leads over a short and picturesque paved road to the Tuolumne Grove of Big Trees and Yosemite National Park. Needless to say, this breath-taking national playground, with its towering granite peaks and cascading waterfalls, should be seen—and perhaps pictured—while you are in the vicinity (see *Yosemite in the Spring*, May, 1948, MOVIE MAKERS—Ed.).

Sacramento, a distance of thirty five miles via State Highway 16 from Drytown on the Mother Lode, is the state capital. Here the tourist who has journeyed through California's gold beginnings should visit Sutter's Fort with its relics of that era. It was at this fort, built by Captain John Sutter to develop the mid-Nineteenth Century wilderness that was California, that the state had its true beginning.

From Placerville another scenic drive over the High Sierras via U. S. Highway 50 takes the motorist along the route that once was the pony express trail to Lake Tahoe. These towering mountain ranges were the final obstacle to those Argonauts who journeyed to California in search of precious yellow nuggets in '49.

MATTERS TO REMEMBER

In closing, let me itemize for you briefly a few matters of fact which will be helpful to have in mind. Every car entering California will be stopped somewhere on the state line for inspection by the plant quarantine service. Chief among the food products which are denied entry into the state are citrus fruits and certain vegetables; but also on the list are certain nuts, plants, trees, shrubs and cut flowers from a few other states. Simplest thing, of course, is not to load up with any of this truck.



As for speed laws, California's rulings are sensible and simple. The maximum speed limit on the open highway is 55 miles per hour, unless otherwise specified. Through small townships and residential areas the rate drops to 25 mph, with the customary cut to 15 mph in school and hospital zones. You're unlikely to encounter any trouble on this score.

During your stay in California it will be unnecessary for you to ship your film out of the state for processing. Since Southern California is the film capital, all of the leading film manufacturers maintain processing stations in the Hollywood area. They will gladly mail your film either back home, to your touring address or hold it for your call at the laboratory at the end of your journey. Be sure to enclose your name and address as usual, for identification.

So, if you are searching for scenes of romance and adventure in this summer's travelog, try the Golden Road. You'll return with reels worth their weight in gold, from whence so much of it was found.

GETTING THE MOST FUN FROM YOUR MOVIES?

If you're not, double your movie making enjoyment by joining

THE AMATEUR CINEMA LEAGUE

(The largest movie club in the world!)

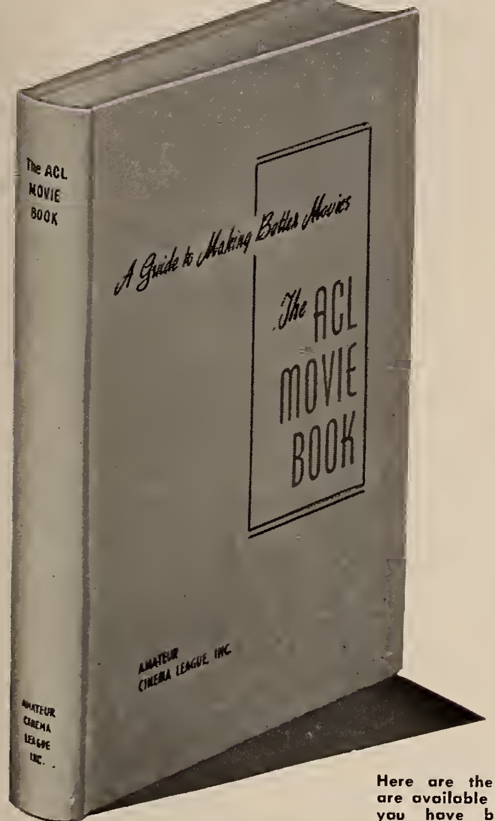
Here's what the Amateur Cinema League offers every movie maker who wants to get the most out of his hobby:

You will receive - - -

← The ACL MOVIE BOOK—the finest guidebook to 8mm. and 16mm. movie making. 311 pages of information and over 100 illustrations.

Movie Makers—the ACL's fascinating, friendly, up to the minute magazine—*every month.* Chock full of ideas and instructions on every aspect of movie making.

And the ACL puts all its services (listed below) at your disposal—to use as much and as often as you wish.


The ACL MOVIE BOOK
A Guide to Making Better Movies
The ACL MOVIE BOOK
AMATEUR CINEMA LEAGUE, INC.
AMATEUR CINEMA LEAGUE INC.

Here are the ACL services that are available to YOU, as soon as you have become a member:

TECHNICAL CONSULTING SERVICE . . . Want to know what lens to use? About exposures? About lighting? Where to get equipment? ACL members just write (or drop in on) our consulting department —and get a prompt, detailed answer.

CONTINUITY and FILM PLANNING SERVICE. . Planning to make a movie of your vacation? Of your family? Of your hobby? Or do you want to film a story with a plot? The ACL's consulting department will work up film treatments (outlines) for you, full of specific ideas on planning, shooting and editing footage. Special forms are available to help you present your needs to the consulting department.

CLUB SERVICE . . . Want to start a club? Or are you a member of a club that wants constructive ideas on how to build and hold the interest of its members? The ACL club department will give you helpful tips based on experience with clubs around the world for 23 years.

FILM REVIEW SERVICE . . . You've shot your film and now you want to know how it stacks up? Are there sequences in it that you're not quite sure about? Any 8mm. or 16mm. film may be sent to the ACL at any time for complete screening, detailed criticism and overall review.

BOOKLETS and SERVICE SHEETS . . . Booklets on various phases of movie making, and service sheets on specific problems that you may come up against, are published at intervals by the ACL. They are yours for the asking. Current booklets are:

The ACL Data Book
Titling Technique
Featuring the Family
Building a Dual Turntable

All these services
plus the ACL MOVIE BOOK
plus Movie Makers each month
For only $6 a year!

Fill out the coupon today—and start doubling your movie making enjoyment!

June '49

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

I wish to become a member of the ACL, receiving the ACL MOVIE BOOK, *Movie Makers* monthly, and all the League services for one year. I enclose remittance for $6 (of which $2 is for a year's subscription to *Movie Makers)* made payable to Amateur Cinema League, Inc.

Name______________________________

Street______________________________

City________________Zone______State______

Kodak
CINE-KODAK
Reliant
CAMERA
Lens 13mm
KODACHROME
8
mm.
No. 369
KODACHROME
DAYLIGHT TYPE
25
FEET
(7.62M

NEW Cine-Kodak Reliant Camera

. . . a sprocketless-loading "Economy Eight"—with luxury camera features

Roll-film economy with "slip-in" loading—*that's* the big news about this new Cine-Kodak camera. That . . . and true ability and beauty.

No "threading." Just snap open gate, slip in the film, snap gate shut. Has precise *f*/2.7 *Lumenized* lens, enclosed view finder. Four speeds include "slow motion."

It's a lot of movie camera for only $89, including Federal Tax. See it—Kodak's *newest* movie maker—at your Kodak dealer's.

Eastman Kodak Co., Rochester 4, N. Y.

(Price subject to change without notice)

DETAILS — Construction — die-cast aluminum, hammered metal and brush-chrome finish . . . **Loading**—with low-cost 25-foot rolls of Kodachrome and Cine-Kodak Panchromatic Films . . . **Power**—governor-controlled spring motor pulling 400 film "frames" or more with one winding . . . **Speeds**—16, 24, 32, and 48 . . . **Lens**—13mm. *f*/2.7 *Lumenized* Kodak Cine Ektanon, fixed-focus, with depth of field from 5 ft. to infinity at *f*/8 . . . **Lens Seat**—designed to accept lens mounts with ⅝"—32 thread (Type D) . . . **Finder**—enclosed eye-level, showing field of accessory "telephoto," and with parallax-correction indicators for 2- and 4-ft. close-ups . . . **Integral Controls** — built-in exposure guide; footage indicator; locking exposure button that lets you get into your own movie.

ACCESSORIES—38mm. *f*/2.8 Kodak Cine Ektanon *Lumenized* "Telephoto" Lens; Combination Carrying Case (illustrated) for camera, film, accessory lens, and lens attachments; Zipcase for camera only; filters, supplementary lenses and Pola-Screen in Kodak Combination Lens Attachments.

Kodak

"Kodak" is a trade-mark

JUL -1 1949

MOVIE MAKERS

JULY
1949
25c

THE LIBRARY OF CONGRESS
SERIALS DIVISION
JUL 12 1949
RE

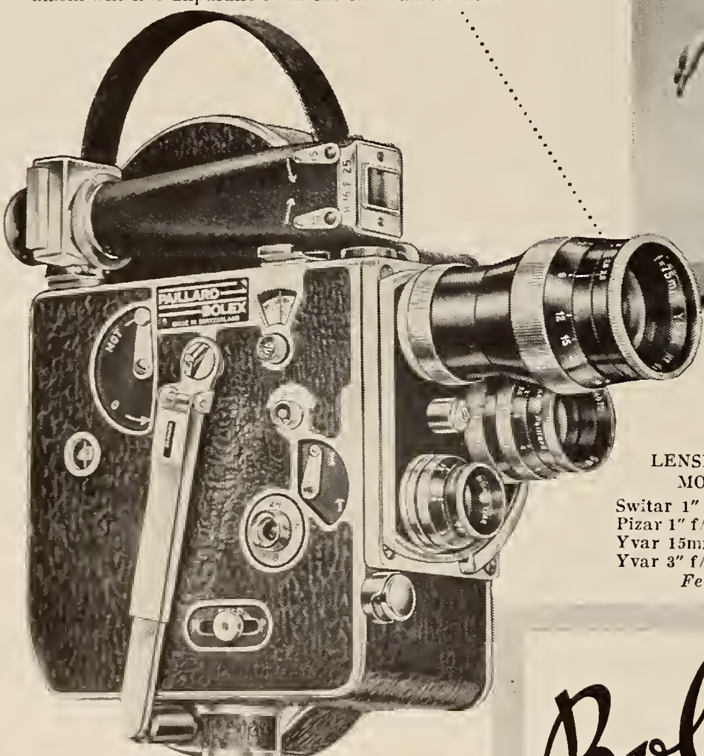
PER.

THE MAGAZINE FOR 8mm. & 16mm. FILMERS

FILMING IN FLIGHT · ANIMATION WITH CLAY · ALASKA INVITES

For the ONE Movie Maker in 100 Who Can Appreciate the Finest!

This is the kind of superb photograph *you* can take with a Bolex H-16. It's life! It's action! It's *easy* to take with a Bolex H-16. Faultless registration of the image on the film permits fine-detailed blowups on your movie screen—even excellent enlargements on paper. This perfect registration is effected by the combination of our unique Kern-Paillard* optical system and the precision-built Bolex shutter mechanism which is unparalleled in the ciné camera field.



This is the Bolex Model H-16

Less lens, $282.50 (no tax)

LENSES FOR THE MODEL H-16

Switar 1" f/1.4	$183.75
Pizar 1" f/1.5	$ 97.00
Yvar 15mm f/2.8	$ 78.75
Yvar 3" f/2.5	$128.34

Fed. tax inc.

THE *Bolex H-16 offers professional motion picture results for everyone.* As easy to operate as is the simplest camera made, the Bolex H-16 supplies—without additional cost—every advantage that the advanced photographer or professional demands. It is sturdy, yet light enough for every purpose. Climate-proof, weather-proof and usage-proof, the Bolex goes anywhere and *gets the picture you want* with no film waste.

The Bolex Model H-8, using 8mm film, is identical in size and features with the H-16. It is the *only* professional type 8mm camera, and the *only* 8mm which will handle 100 feet of film.

Write today for descriptive folder to: Paillard Products, Inc., 265 Madison Avenue, N. Y. C. 16. Bolex cameras are sold and serviced through leading camera dealers throughout the country.

Bolex
MOTION
PICTURE CAMERAS
A PAILLARD PRODUCT

***Kern-Paillard Lenses** are respected throughout the world for consistent high quality for over 125 years. Available for *any* 16mm camera in Switar 1" f/1.4, Pizar 1" f/1.5, Yvar 15mm f/2.8 and Yvar 3" f/2.5. Soon available in 4" and 6" telephoto.

Note: *The Switar 1" f/1.4 is the finest speed lens ever made for the 16mm field.* Write for details.

For the ONE Movie Maker in 1,000 Who Can Appreciate Precision Engineering

Here's why the Bolex H-16 (or H-8) gives you the *greatest value* for your money:

Automatic Threading: No need to use expensive magazine-loaded films. Bolex automatic threading eliminates all danger of imperfect threading.

Footage Counter: Adds and subtracts accurately in forward and reverse.

Audible Footage Indicator: You *hear* a light "click" with passage of every 10 inches of film.

Tri-focal Tubular Viewfinder: With exact fields for 15mm, 1" and 3" lenses as standard equipment, viewfinder provides for absolute correction of parallax down to 18 inches.

Turret Head for Three Lenses: Accommodates standard "A" or "C" type mounts.

Variable Speeds: Speed range is 8, 16, 24, 32, 64 and all intermediate. The governor maintains constant speed with the closest tolerance.

Hand Crank Operation: Either forward or reverse hand cranking is standard equipment. Speed is constant and governor controlled and *any* amount of film can be cranked in *either* direction.

Single Frame Exposures: Takes stills or animated sequences at 1/20 to 1/25 second exposures, or with "time" exposure.

Frame Counter: Accurate frame counters add or subtract *automatically* for use in fades, dissolves, superimpositions.

Critical Visual Focusing: Groundglass focusing for instant and accurate focus through the lens; magnifies image 15 diameters.

Focal Plane Type Shutter: Rotating disc, 190° opening, revolves only 118 thousandths of an inch from emulsion side of film, preventing linear distortion and giving faultless registration on the film. This is a Bolex exclusive.

Single Claw Operation: Design permits adaptation for use with sound film.

Pressure Plate: Maintains firm, precise pressure against film, insuring rock-steady pictures.

The Bolex is a precision instrument built like the finest Swiss watch by Swiss craftsmen.

©CIB 198854

Have you tried *Candid Action Movies?*

IT'S EASY AND EXCITING WITH THE REVERE "60"

LOOKING for new movie making thrills? Get acquainted with the versatile Revere "60"—the 8mm camera that places *three* lenses instantly at your service. You'll call on your telephoto lens for wonderful candid action movies of subjects who are unaware you are shooting them. From a distance and unnoticed, you'll get natural and unposed closeups of children at play . . . of unsuspecting adults who normally would be tense and stiff before the camera . . . of timid wildlife that would scurry if you came too close.

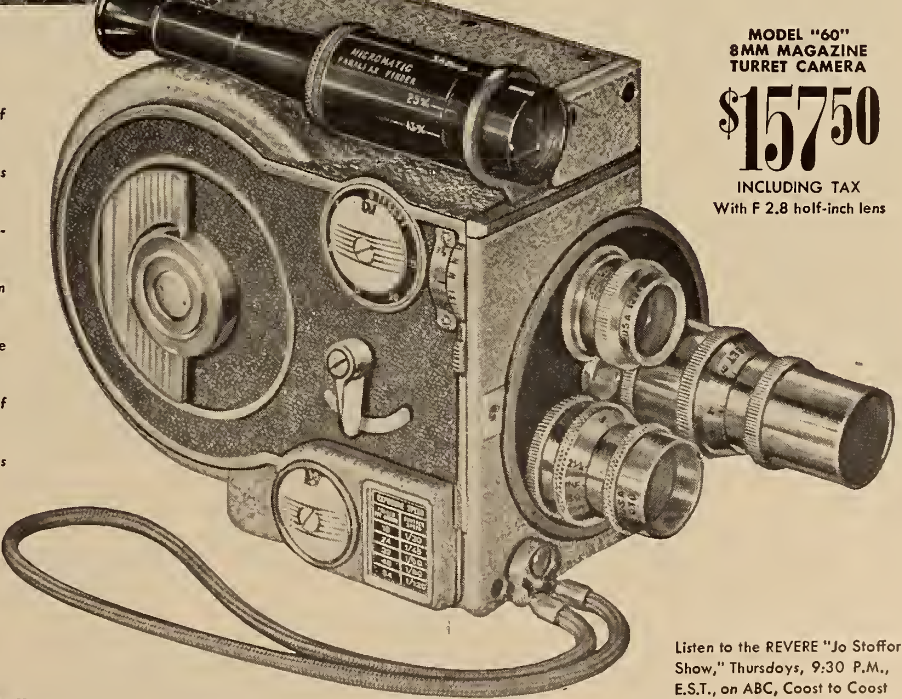
Consider also, such advantages as simple, quick magazine loading . . . eleven feet of action per winding . . . choice of five camera speeds . . . single frame exposure for animation of titles, trick shots. You'll then know why the Revere "60" is everything you want in an 8mm camera. See it at your dealers today!

REVERE CAMERA COMPANY, CHICAGO 16

MODEL "60"
8MM MAGAZINE
TURRET CAMERA

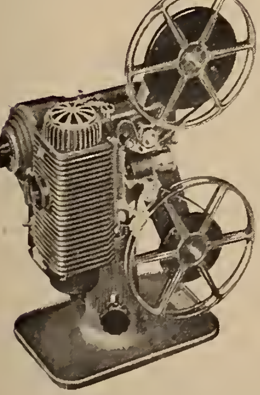
$157.50

INCLUDING TAX
With F 2.8 half-inch lens



- ★ ***Rotating turret head*** *instantly positions any one of three lenses.*
- ★ ***Micromatic view-finder*** *gives correct field for lenses from 13mm to 50mm by simple turn of barrel.*
- ★ ***Parallax adjustment dial*** *for critical focus of view-finder from 3½ feet to infinity.*
- ★ ***Built-in exposure guide*** *shows accurate diaphragm settings when light meter is not used.*
- ★ ***Continuous run*** *keeps camera in operation while you get into your own movies.*
- ★ ***Footage indicator*** *tells at a glance the amount of film already shot.*
- ★ ***Ratchet winding key*** *winds like a watch, cuts winding time in half when split seconds count.*

Listen to the REVERE "Jo Stafford Show," Thursdays, 9:30 P.M., E.S.T., on ABC, Coast to Coast



REVERE "85"
8mm Projector

Fitting mate for Revere Eight camera. Easy to thread and operate. Automatic rewind (no belts) . . . 500-watt illumination . . . 300-foot reel . . . fast 1-inch F 1.6 coated lens.
$120.00

Revere

CINÉ EQUIPMENT

IN PURSUIT OF HAPPINESS REVERE ADDS TO YOUR PLEASURE

DOLLAR FOR DOLLAR
AN
Outstanding Value!

DW-58
Exposure Meter
$19.95* Also with deluxe case $21.95*

Take a look at the DW-58 and compare! Here's hairline exposure accuracy for perfect pictures under all conditions. And at **$19.95** it's in a class by itself! Reads reflected or incident light, for movies or stills. Mighty handy in the darkroom, too. Ask your dealer about the G-E Type DW-58—a real buy! General Electric, Schenectady 5, N. Y.

*Fair traded. Fed. tax inc.

GENERAL ELECTRIC
606-64

MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

July
1949

The reader writes		246
Book reviews		249
Hyde Park heritage	*Don Charbonneau, ACL*	251
All good cameras got wings	*Walter F. Chappelle, jr., ACL*	252
Hints for your holiday	*Sidney Moritz, ACL*	254
Summertime is movie time	*A picture story*	255
Alaska invites	*Earl L. Clark*	256
Emergency titles	*George Kirstein*	258
Reeling the rodeos	*Alexander Healy, jr.*	259
Try clay for comedy!	*Leonard Tregillus, ACL, and Ralph W. Luce*	262
The clinic	*Aids for your filming*	264
Fine frames	*From readers' films*	265
Hints from Hollywood		266
News of the industry	*Reports on products*	267
Closeups	*What filmers are doing*	272
Clubs	*People, plans and programs*	274
Men, not machines	*Editorial*	278

Cover photograph by Elizabeth Hibbs

JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Production Editor

JAMES YOUNG
Advertising Manager

Vol. 24, No. 7, Published monthly in New York, N. Y., by Amateur Cinema League, Inc. Subscription rates: $3.00 a year, postpaid, in the United States and Possessions and in Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Spain and Colonies, Uruguay and Venezuela; $3.50 a year, postpaid, in Canada, Labrador and Newfoundland; other countries $4.00 a year, postpaid; to members of Amateur Cinema League, Inc. $2.00 a year, postpaid; single copies 25¢ (in U.S.A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1949, by Amateur Cinema League, Inc. Editorial and Publication Office: 420 Lexington Avenue, New York 17, N. Y., U.S.A. Telephone LExington 2-0270. West Coast Representative: Edmund J. Kerr, 6605 Hollywood Boulevard, Los Angeles 28, Calif. Telephone HEmpstead 3171. Advertising rates on application. Forms close on 10th of preceding month.

CHANGE OF ADDRESS: a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

About getting that "theater look" into your home movies!

It takes more than a warm, smiling subject to make a good movie sequence.

You need sparkle, brilliance, plenty of contrast. You need what we call that "theater look" of the professionals.

And the surest way to get it in your home movies is to take them on Ansco Hypan Film!

For this film has the extremely fine grain and sparkling contrast that bring sharp, crisp images to your movie screen . . . images that stand out with snap and brilliance.

You can get Ansco Hypan Film in both 8mm and 16mm sizes. Ask your dealer for some today. It may be a big step toward putting your personal movies in the expert class. **Ansco, Binghamton, New York.** A Division of General Aniline & Film Corporation. *"From Research To Reality."*

TIPS ON TITLES —You'll get very unusual titles if you take a board plank and burn your title into the wood with a hot poker. Simple to do—and really very effective.

ASK FOR

Ansco

8 and 16 mm

HYPAN FILM

U. S. Pat. No. 2260368

GOERZ AMERICAN
APOGOR
F:2.3

the movie lens with microscopic definition successful cameramen have been waiting for—

A new six element high quality lens for the 16 and 35 mm film camera. Corrected for all aberration at full opening, giving highest definition in black-&-white and color. Made by skilled technicians with many years of optical training.

Fitted to precision focusing mount which moves the lens smoothly without rotating elements or shifting image.

This lens comes in C mount for 16 mm cameras. Fitting to other cameras upon special order.

Sizes available now: 35 and 50 mm uncoated and 75 mm coated.

Write for prices, giving your dealer's name.

The C. P. GOERZ AMERICAN
OPTICAL COMPANY
OFFICE AND FACTORY
317 EAST 34 ST., NEW YORK 16, N. Y.
MM-7

Mono-Color!

SEPIA DELUXE (amber)
AZURE DELUXE (blue)
SCARLET SUPREME (red)

3 UNIQUE FILMS for all double 8mm, single 8mm, and 16mm cameras...

All 3 feature
- NO FILTERS FOR CAMERA OR PROJECTOR REQUIRED.
- PROJECTS RICH WARM HUE, ENHANCING EVERY SCENE.
- EXPOSURE INDEX... 20-5
- GUARANTEED FRESH STOCK!

ESO-S Safety Film

ASK FOR MONO-COLOR AT YOUR DEALER'S

Available in.
- 8mm (DOUBLE & SINGLE)
- 16mm

(PLEASE MAIL DEALER'S NAME IF HE CANNOT SUPPLY YOU)

ESO-S, INC., 47th & HOLLY, KANSAS CITY, 2, MO.

The Reader Writes

This department has been added to MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

AWARD TO 8's?

DEAR MR. MOORE: During the course of conversation the other evening a question arose which no one could seem to answer but which I am sure you can answer for me.

Is it possible for an outstanding 8mm. motion picture to win the Hiram Percy Maxim Award? As far as I can recall this has never been done.

SYLVIA SECKENDORF
Brooklyn, N. Y.

Recall farther. The Maxim Award was won in 1940 by a 200 foot 8mm. Kodachrome film, *The Will and The Way*, produced by Chester Glassley, then of Dallas, Texas. It is equally possible for an outstanding 8mm. film to win again at any time, since there is nothing in the Ten Best contest regulations, nor in our philosophy of judging this contest, which precludes it.

There is, however, a provable circumstance which may largely account for the scarcity of 8mm. winners. This is that when these filmers get expert enough on 8 to win a Maxim Award they generally switch to 16. This definitely was the case with such Maxim winners as Ernest Kremer, ACL, Al Morton, FACL, and Joseph J. Harley, FACL—to name three at random without checking the records.

PHYSICALLY IMPOSSIBLE?

GENTLEMEN: I am writing you concerning Warren A. Levett's article in April MOVIE MAKERS, *Synchronizing Sound on Wire.*

If Mr. Levett really tried his beautiful idea, he would find that it is physically impossible. The takeup reel on any wire or tape recorder has got to revolve proportionately to the amount of wire or tape on that reel. Therefore the takeup reel has got to keep changing speed in order to take up the same amount of footage per second.

Please see that you check future articles before printing, in order that we amateurs do not waste our valuable time on things that are impractical.

SAM GOLDMAN
Bronx, N. Y.

We have checked . . . with Mr. Levett. The most pertinent parts of his wholly interesting answer follow.

DEAR MR. MOORE: Thank you for sending me a copy of Mr. Goldman's letter to you of April 28. Perhaps some explanation of the fundamentals involved may show him where he is in error.

Mr. Goldman obviously is overlooking completely the fact that the speed with which wire or tape passes the recording head (which he assumes is constant) has nothing whatever to do with the problem, so long as the speed of this wire or tape past the recording head on playback is the same as it was during recording. It is a fact that with the Webster takeup spool turning at 114 rpm, the rate of travel of the wire at the beginning of a spool is about 24 inches per second, while at the end of a one-hour spool (with the diameter of the takeup drum increased by the accumulation of wire) the wire moves past the recording head at about 26 inches per second. Thus, although the rate of travel of the wire is not constant, it increases in exactly the same proportion on playback as it did on recording. Consequently, no distortion is involved.

Aside from this error in Mr. Goldman's comments, it is interesting to note that even if he were right (which he is not) in assuming that the takeup drum changes speed, it still would have no effect whatsoever upon the method of synchronization described. Since the wire would have been recorded in time with the picture, obviously it could be played back in time with the picture.

In closing, let me say that Mr. Goldman's accusations are unfair and not based upon any facts whatsoever.

WARREN A. LEVETT, ACL
West Hartford, Conn.

MOVED TO COMMENT

GENTLEMEN: In looking over your June issue of MOVIE MAKERS, I observed the article, *Tips for the Tourist*, by Frank E. Gunnell, FACL. From my observation of the text and particularly the accompanying photographs by the author, I am moved to comment.

The average maker of movies who adds ACL to his name is just that: an average fellow with moderate means who desires to produce good movies with what he has to use . . . This exploitation of equipment by one of the "masters" is indeed misleading to this average reader, I am sure. And it can't be popular. For unfortunately the impression gained is that old chestnut again; i.e., it takes the best of equipment to make the best of movies.

I made a rough accounting of the cine and still equipment at the bottom of page 216 and it figured somewhere near $2400. I can only presume that these things are the property of Mr. Gunnell, in which case he is certainly a most fortunate and unusual movie maker.

Warren Doremus, ACL
Rochester, N. Y.

We regret having Frank Gunnell projected into this column so soon again. But this sort of attitude calls for an airing—and an answer.

Mr. Gunnell's accumulation of photographic equipment—all of which he uses actively—is an example, in our judgment, neither of good fortune nor unusualness. It is, rather, an example of disciplined personal choice.

A teacher in New York's public schools, Mr. Gunnell has been taking still pictures or making movies for close on to twenty five years. Accepting the accounting of our correspondent above, this means an average investment by Mr. Gunnell of $100 annually in his avocation.

Is this so shocking? We know plenty of people of equally average means who spend this much or more on golf, symphony concerts, travel, baseball, gardening or even Saturday night poker. They enjoy their recreation. Mr. Gunnell enjoys his. The difference—if any—is that Mr. G. is likely at year's end to have more to show for his time and money.

As for the League's and Movie Makers attitude on the far more important matter of men vs. machines, readers are invited to turn to page 278.

WE TOOK THE LONG VIEW

Gentlemen: For shame on Movie Makers, taken in by the Denver Chamber of Commerce or its equivalent!

In the June issue you state calmly that the Will Rogers Shrine of the Sun looks down 3000 feet from Cheyenne Mountain on Denver below. The view from the shrine *is* magnificent, but the only way I can figure the 3000 foot view is by looking at it as the hypotenuse of a right triangle.

Since Denver is a mere 70 miles away, it is a trifle hard to see the Mile High City even on a clear day. In fact, it is impossible.

Harold S. Katcher, ACL
New York City.

Blame not the Chamber of Commerce nor our accurate author! We dreamed this one up all by ourself.

SOME SERVICE!

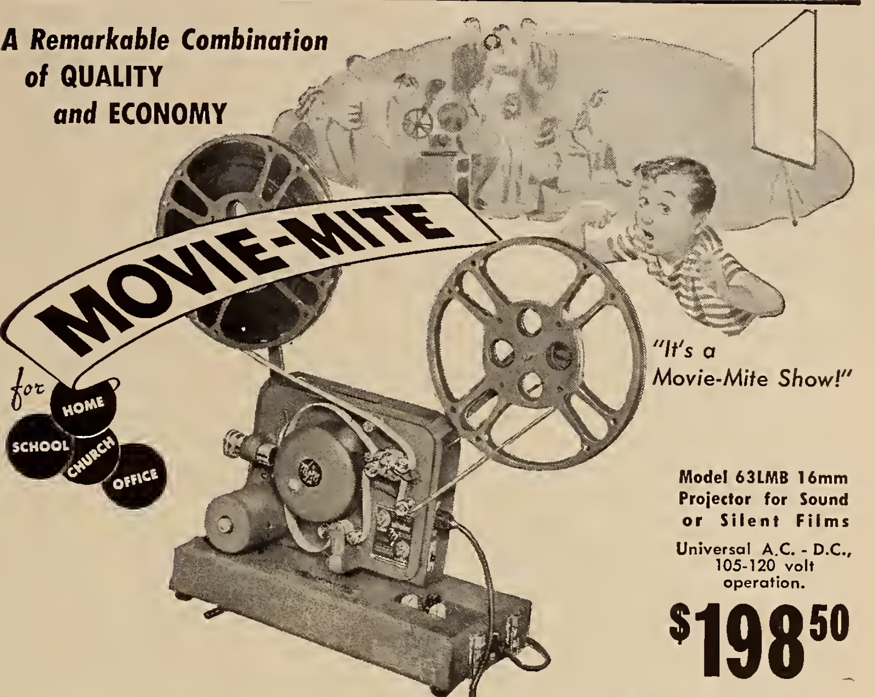
Dear Mr. Charbonneau: I have just been studying your suggested film treatment outline for the story that I had been kicking around in my head and must say that you have visualized the idea far better than I, the parent of the undeveloped brainchild.

In the words of my impressed wife, "This ACL gives *some* service!"

Stephen T. Moran, ACL
Hasbrouck Heights, N. J.

LIFE MEMBERSHIP

Dear Sirs: I am interested in the Amateur Cinema League and have been wondering how I could become a Life Member. My age is 23 years, I have been in the Army and will receive a



A Remarkable Combination of QUALITY and ECONOMY

MOVIE-MITE

for HOME SCHOOL CHURCH OFFICE

"It's a Movie-Mite Show!"

Model 63LMB 16mm Projector for Sound or Silent Films

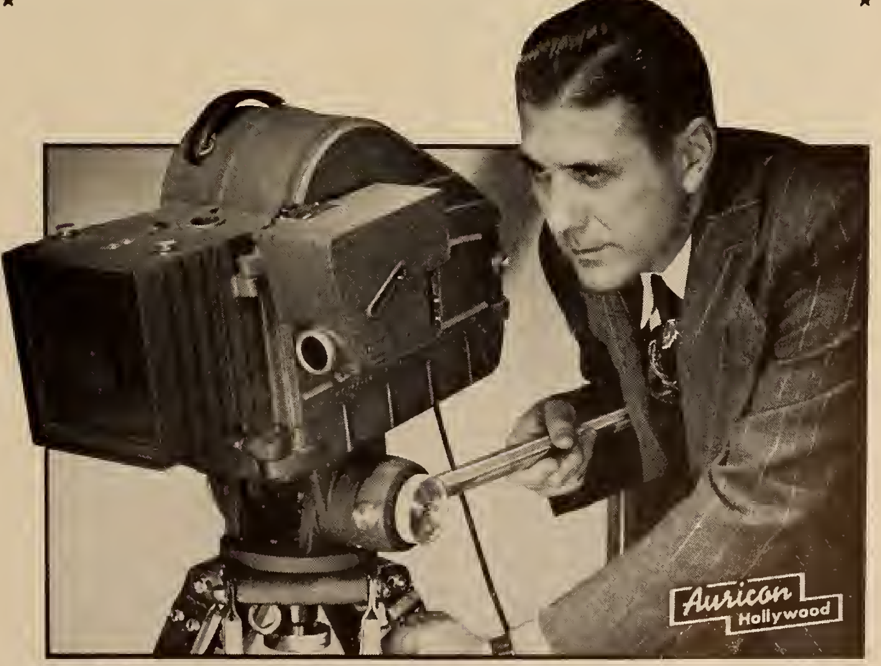
Universal A.C. - D.C., 105-120 volt operation.

$198.50

Write for details. See your dealer for demonstration.

MOVIE-MITE pioneered the idea that complicated, expensive equipment is superfluous and unnecessary for finest 16mm projection *outside an auditorium.* The modern MOVIE-MITE, for SOUND or SILENT 16mm films, features *light weight, compactness, simplicity, efficiency* and *economy* with marvelous results.

MOVIE-MITE CORPORATION
©1945 1105 E. Truman Road Kansas City 6, Mo.



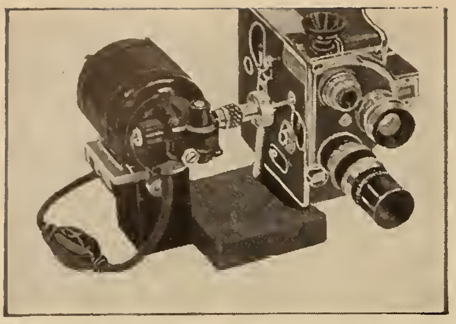
Auricon Hollywood

FIRST IN 1941, BEST TODAY! An improved Auricon 16 mm Blimp with follow focus, for silenced "double-system" sound recording with E-K Cine Special Camera, $295 plus tax. Complete professional unit including Blimp, Studio Finder and Synchronous-Motor Drive, $645 plus tax.

See your dealer or write for free illustrated information.

BERNDT-BACH, Inc., 7383 Beverly Blvd., Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931



Synchronous Motor Drive for Bolex Camera
115 VOLT A.C. SINGLE PHASE — 60 CYCLE
Synchronous with Film, Disc or Tape Recorders
See Your Dealer or Write for Information
NATIONAL CINE EQUIPMENT, Inc.
22 West 22nd St. New York 10, N. Y.

STOP APOLOGIZING FOR YOUR MOVIE TITLES
Write today for a FREE A-to-Z Sample Title Test Kit. Make titles that are different . . . better and tailored to your taste. Try our method . . . FREE.
COMPLETE COLOR OR B.&.W. OUTFIT $6.50
A-to-Z MOVIE ACCESSORIES
175 Fifth Avenue Dept. M New York 10, N. Y.

BLACK AND WHITE • KODACHROME
ENLARGED 8 to 16 REDUCED 16 to 8
DUPLICATES
GEO. W. COLBURN LABORATORY, Inc.
164 N. Wacker Dr., Dept. M, Chicago 6, Ill.

8MM HOME MOVIES $1.67 Each
Minimum order 3 reels
Also Big Discounts on 16 mm SOUND FILMS
NEW, 50 ft. 8 mm Films, including "Acrobatic Rhythm," "Atomic Bomb," "Afro-Mood," "Rhumba Amalia," "Hollywood," "Struts & Twirls," "Can-Can," "Underwater Ballet," and many others of this sensational low price. Order three 8 mm reels today—pay only $5.00 C.O.D. plus few cents postage.
SEND NO MONEY!
MOVIE-OF-THE-MONTH-CLUB. Dept. M7
6509 De Longpre, Hollywood 28, Calif.
☐ Please rush 3 of your best 50 ft. 8 mm Films on money-back guarantee. I will pay $5.00 plus few cents postage on arrival. Also enroll me as a member of the Movie-of-the-Month-Club without extra charge.
NAME________
ADDRESS________
CITY______ ZONE___ STATE____
☐ SEND 16 MM SOUND FILM CATALOG

BS degree in agriculture this year from Colorado A & M.

Also I would like to know if you offer any kind of binder for the magazine and how much it costs.

William J. Johansen
Fort Collins, Colo.

Life membership in the ACL is open to anyone for a single payment of $100 with no further dues. Our black fabrikoid, gold-stamped binder is offered at $2.50 for a year's issue.

NO USE STALLING

Gentlemen: I have been planning for the last three years to subscribe to your membership and decided today that there is no use stalling any longer. I like your magazine and the help which your articles furnish, and my friends are enjoying it too.

Glen T. James, ACL
Corona, Calif.

Then tell them to quit stalling also.

A HOT TIME (LAPSE)

Dear Mr. Charbonneau: Very recently you sent me some literature on a time lapse mechanism as described by Cooper Jenkins in last year's April issue. I had someone put this mechanism together for me as described, but in a test run both the solenoid and the electric clock burnt up!

Discouraged? No, I just tried again (with a little advice from an electrician) and the second attempt was a success. The trouble was that the G.E. solenoid recommended by Mr. Jenkins (No. 22D3G6) is *for D.C. only.*

Carrie Timpano, ACL
Bronx, N. Y.

Many thanks to member Timpano for this timely advice.

CAN HARDLY WAIT

Dear ACL: Have been receiving your delightful magazine for a year and can hardly wait from one issue to the next for the informative articles, advertisements, etc. Keep it coming!

J. L. Niedorf, ACL
Cincinnati, Ohio

EASY DOES IT

Dear Sirs: I would like some information on how I can become an ACL. I am a member of the Akron Fire Department and have a 16mm. Keystone camera.

John Murphy
Akron, Ohio

It's as easy as putting out a grass fire on the corner lot. Send us six bucks and your application for membership in a letter or otherwise.

WRONG BRIDGE

Dear Sirs: . . . In closing, may I point out a small error in the caption to a photograph appearing in the May issue of Movie Makers?

On page 174 the center photograph at the top of the page is captioned "London Bridge," whereas this is a picture of Tower Bridge. London Bridge is an ordinary stone multi-span bridge.

Leslie D. Pitt
Worcester Park, Surrey

To The Editor: May I point out that the bridge you illustrate on page 174 current issue of your very interesting magazine is the *Tower* Bridge, not the London Bridge? The Tower of London is very close to it.

Ernest H. Burris, ACL
Westbury-on-Trym, Bristol

Looks like we're vulnerable.

8MM. EDITING KIT

Dear Sirs: In reviewing your *Equipment Survey: 7* in the March issue of Movie Makers, I note that Eastman's Cine-Kodak 8mm. Editing Kit was not listed.

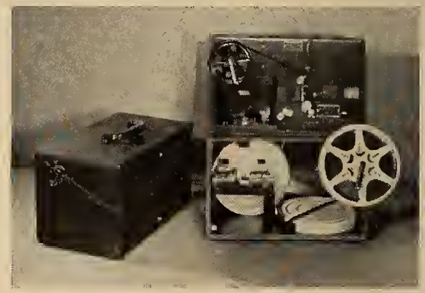
One of our photo dealers let me take this kit on approval last fall. One hour's actual usage proved its value to me. I like it because it is handy to use and easy to fold back together for compact storage.

I would have liked to see this piece of equipment listed.

Raymond W. Marty, ACL
Chicago, Ill.

The Cine-Kodak Editing Kit, omitted from the survey only because of space limitations, is illustrated herewith.

Comprised of an Eastman rewind, editing viewer, senior splicer, editor bracket, work tray and a storage space for reels and cans, the kit is offered in 8mm. and 16mm. versions. Price: $85.



S.O.S. FROM SWEDEN

Dear Reader Writes: In your columns for February and April I noticed that a fellow movie maker in Holland, with the kindly assistance of your readers, received a number of back copies of Movie Makers.

It is quite the same about sending money to the U.S.A. from Sweden. Moreover, we are in want of literature in this special domain, and I therefore should attach great value if you also will insert my S.O.S. concerning old copies of Movie Makers. Please send them to the address given below.

Ake Schmidt
V. Nobelgatan 20
Orebro, Sweden

Book reviews

■ *Color Movie Making for Everybody,* by Canfield Cook, ACL; 346 p.; cloth, $3.75; Whittlesey House, 330 West 42nd Street, New York, N. Y.

As the title of his book implies, Canfield Cook has limited himself to a consideration of all aspects of *color* movie making. This is not so great a limitation as it might seem. As it turns out, the specific problems connected solely with black and white film are about the only phases of movie making that Mr. Cook has ignored.

Color Movie Making for Everybody has chapters on equipment you *must* have and on equipment you *can* have, a useful distinction. It discusses lenses, lighting, filters, continuity, tricks, editing, titling and projecting—and a good many side issues that inevitably come up in such discussions.

Mr. Cook's method of presentation is twofold. Each chapter starts with a survey of the field involved, in broad outline. Each survey is followed with detailed and specific questions and answers that serve to light the subject from all conceivable angles. Most of the questions, we are told, were presented to Mr. Cook during a series of illustrated lectures given by him in New York's Town Hall last year. The question and answer method helps give concrete meaning to problems that are seldom touched in the more theoretical approaches to movie making.

The book's usefulness will vary with the reader's previous experience. Some of the questions *(Can 8mm. film be run on a 16mm. projector?)* will seem a bit simple to all but the very beginner. But others will interest both that beginner and the most advanced contender for the Hiram Percy Maxim Award. Mr. Cook has done a thorough job.

■ *Film Form,* by Sergei Eisenstein, edited and translated by Jay Leyda; 279 p., cloth, $4.50; Harcourt, Brace and Company, 383 Madison Avenue, New York 17, N. Y.

Sergei Eisenstein is known in this country for such classics as *Potemkin, Alexander Nevsky* and *Ivan the Terrible.* These films have much the same historical importance as those of David Wark Griffith. Unlike Griffith, Eisenstein could be coherent on both film and paper. Both his brilliance and his blind spots show up clearly in *Film Form,* a well edited selection of the Russian master's papers.

Most of the essays in *Film Form* are concerned with the theoretical basis for Eisenstein's work. The passages on continuity and montage will interest the amateur movie maker. The more abstract sections will prove less useful to the amateur, but fascinating to anyone accustomed to the Russian dialectical approach. In the general essays, Eisenstein discusses a variety of matters, ranging from Charles Dickens to the nature of the ideogram. Despite the dialectics, his thinking is fresh and unacademic.

The volume is a companion to *Film Sense,* another Eisenstein collection edited by Jay Leyda in 1942, with a revised edition that appeared in 1947.

■ *Painting with Light,* by John Alton, ASC; 191 p., illus., cloth, $6.00; The Macmillan Company, 60 Fifth Avenue, New York, N. Y.

In a profusely illustrated and diagrammed volume, John Alton has covered many aspects of the lighting problem. The author is a professional cinematographer, with experience under such directors as Ernst Lubitsch, King Vidor and Victor Seastrom. It is perhaps because his book is based on his own experience that Mr. Alton's material seems somewhat lacking in consistent and logical approach. Many useful hints are imbedded in the text; but on the whole the amateur will have difficulty in extricating them for use.

■ *Grierson on Documentary,* edited by Forsyth Hardy, 324 p., cloth; $3.75; Harcourt, Brace and Company, 383 Madison Avenue, New York City.

The development of what is known today as the documentary film is largely the responsibility of John Grierson. As the films officer of England's Empire Marketing Board and the leader of its successor, the G.P.O. Film Unit, Mr. Grierson is widely known for such pictures as *Song of Ceylon* and *Night Mail,* as well as for his writing on movies.

In *Grierson on Documentary,* Forsyth Hardy has collected Grierson's more important writings on the film and its uses. Opening with a series of illuminating essays on critics, comedy, motion picture directors and Hollywood, Mr. Grierson exhibits a formidable knowledge of film history and, which will surprise many readers, a keen understanding of entertainment values.

It becomes apparent that Mr. Grierson has no intention of dismissing Hollywood for levity or lack of social purpose. He enjoys the Hollywood product; but he feels that cinematic frontiers should be expanded to include more of the problems with which people are vitally concerned.

Having made his position clear, Mr. Grierson—as arranged by Mr. Hardy—discusses the background of the documentary, its achievements, its development in Canada and its role in education and in an internationally-minded world. The volume should prove of enduring interest to educators, propagandists and anyone who believes that the cinema can provide more than escapist entertainment.

COMMONWEALTH
proudly announces
IMMEDIATE DELIVERY
of 2 additional
Major Company HITS
of the Edward Small Group

BEHIND HIS MASK ... he slashed his way through a thousand intrigues!

Alexandre Dumas' Adventure
THE MAN IN THE IRON MASK
starring
LOUIS HAYWARD
JOAN BENNETT

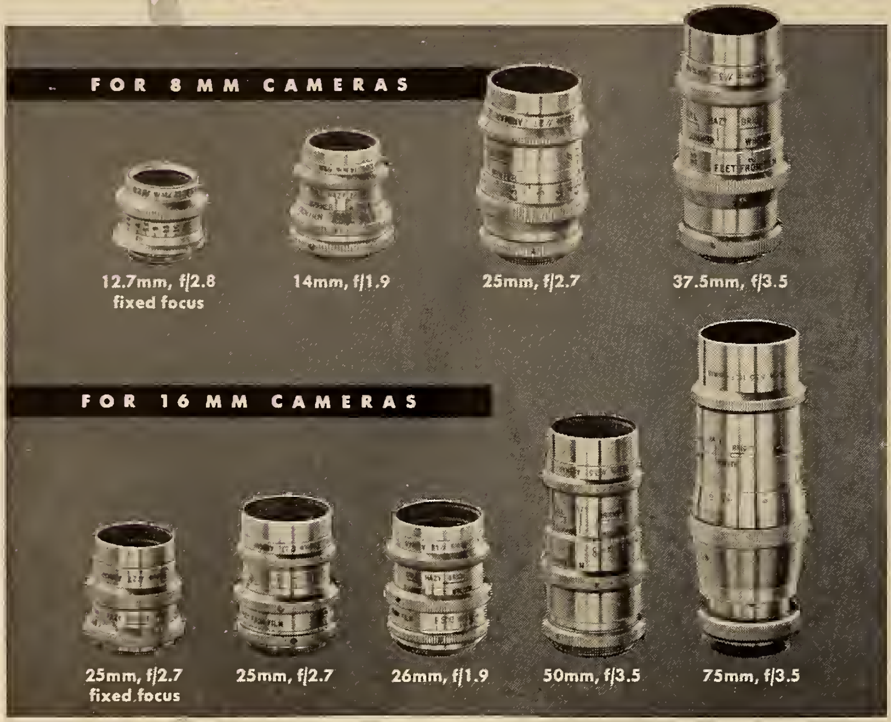
"A GENTLEMAN AFTER DARK"
BRIAN DONLEVY MIRIAM HOPKINS

PLUS
KIT CARSON
Jon Hall, Lynn Bari, Dana Andrews
THE CORSICAN BROTHERS
Douglas Fairbanks, Jr., Ruth Warwick, Akim Tamiroff
SHIRLEY TEMPLE as
MISS ANNIE ROONEY
William Gargan, Guy Kibbee, Dickie Moore, Peggy Ryan
JAMES FENIMORE COOPER'S
LAST OF THE MOHICANS
Randolph Scott, Binnie Barnes, Henry Wilcoxon
FRIENDLY ENEMIES
Charles Winninger, Charles Ruggles, James Craig, Nancy Kelly

For Rentals Communicate
with your leading
16MM. FILM LIBRARY

EXCLUSIVE 16MM DISTRIBUTORS
COMMONWEALTH PICTURES CORP.
723 Seventh Avenue, New York 19, N.Y.

9 NEW Bausch & Lomb CINÉ LENSES


FOR 8 MM CAMERAS
12.7mm, f/2.8 fixed focus
14mm, f/1.9
25mm, f/2.7
37.5mm, f/3.5
FOR 16 MM CAMERAS
25mm, f/2.7 fixed focus
25mm, f/2.7
26mm, f/1.9
50mm, f/3.5
75mm, f/3.5

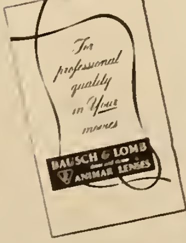
Now
You Can Have
TOP IMAGE
QUALITY
in
Ciné Lenses

Now, it's Bausch & Lomb Animar Lenses . . . for *professional* quality in *your* movies. For many years, the world's leading cameramen in the big name studios of Hollywood have preferred Bausch & Lomb Baltar Lenses. Hollywood's finest motion pictures have been filmed with Baltars.

All of the experienced lens design and manufacturing know-how, accumulated by Bausch & Lomb in producing lenses for super-critical motion picture cameramen, has gone into the development of the new Animar series of lenses.

Now you can have crisp, sparkling, brilliant images . . . TOP IMAGE QUALITY . . . that films movies in their full magnificence of fine detail, subtle tone, and brilliant color. *Use* Bausch & Lomb Animar Lenses.

"For professional quality in Your movies"


For professional quality in Your movies
BAUSCH & LOMB
ANIMAR LENSES

FREE FOLDER!

Get your FREE copy of this new folder on Bausch & Lomb Animar Lenses from your local dealer . . . or write Bausch & Lomb Optical Co., 566-G Smith St., Rochester 2, N. Y.

BAUSCH & LOMB
8mm and 16mm
ANIMAR LENSES

HYDE PARK HERITAGE

Newest of America's historic shrines, Franklin D. Roosevelt's birth and burial place has already attracted more than a million visitors

DON CHARBONNEAU, ACL

ON a high plateau overlooking the quiet waters of the Hudson River, near the village of Hyde Park, stands the birthplace of our thirty-second President, Franklin Delano Roosevelt. Here is his home, here the woods and fields he loved as a boy and to which he returned during his strenuous public life for solace and relaxation, and here, according to his expressed desire, is his final resting place.

Designated as a national historic site in 1944, full title to the property was accepted by the government after the President's death a year later, when Mrs. Eleanor Roosevelt and members of her family waived their life interests provided for in his will. The site was opened to the public on the first anniversary of his death, April 12, 1946. Since then more than a million persons have visited the home. The majority of them, say the National Park Service caretakers, carry with them either still or motion picture cameras, to record their impressions of this most recent of America's national shrines.

Located eighty miles north of New York City on the Albany Post Road (U.S. Route 9), the site is easily accessible by car along several park-lined highways. By rail, the New York Central follows the scenic water level route up the Hudson River to Poughkeepsie, where buses carry passengers the remaining four miles. During the summer, Hudson River steamers offer daily cruises between New York City and Hyde Park landing, passing such historic landmarks en route as the graying walls of West Point Military Academy and fortress-like Bannerman's Arsenal.

THE MUSEUM AND LIBRARY

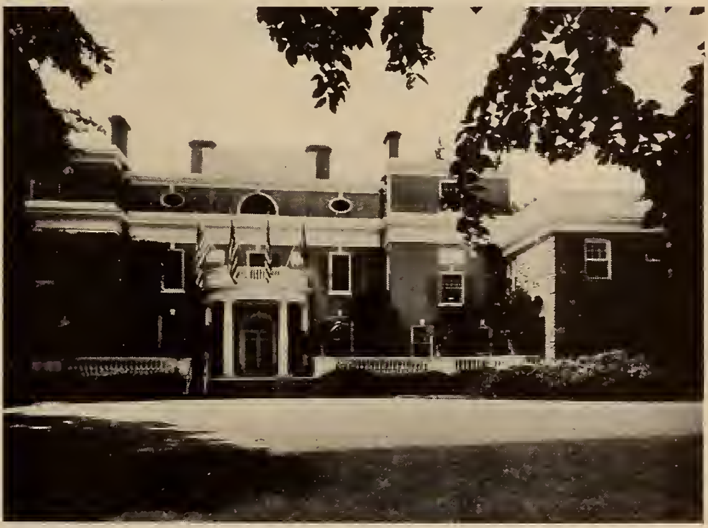
To preserve the original home site intact, the avenue of elms leading from the main highway to the house has been closed to traffic and visitors enter the grounds a quarter mile farther on. The first building seen is the Franklin D. Roosevelt Library, which also houses the museum collections. Set back about 150 feet from the highway, it is a low structure of gray fieldstone, built according to the President's own specifications. He laid the cornerstone in 1939. Erected with private funds, the completed building was presented to the government and the nation on July 4, 1940.

A long shot of the library from the highway could introduce this sequence of your visit, followed by a view of the parking area just north of the main entrance gate. A series of extreme closeups made here of the many different auto license plates will vividly suggest the nation-wide number of visitors. Before going inside, you may want to get a closeup of the cornerstone on the northeast corner of the building, a medium shot of the front facing the highway, or a medium long shot to include the stone and large memorial plaque.

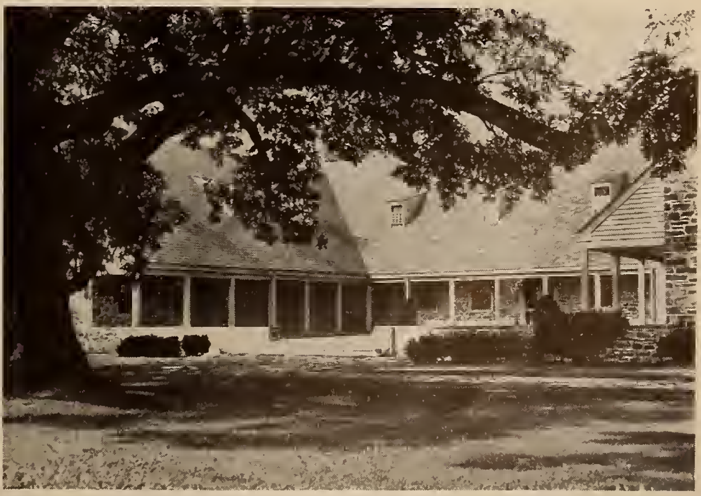
Filming inside the building is restricted because of light conditions, the crowds and the nature of some of the exhibits. Shooting wide open with fast monochrome film, you might get a general impression of the interior. The main exhibition room is devoted to personal and family possessions, art objects and mementos given the President and Mrs. Roosevelt during their residence at the White House. There are paintings and sculpture by famous artists, the Dutch family Bible (published in Amsterdam in 1686) on which Mr. Roosevelt took the oaths of office as Governor of New York and as President, the well worn desk and chair used by him in the White House, two fabulously wrought Arabian swords and sheaths given him by King Ibn Saud of Saudi Arabia, tapestries sent as gifts by the Dalai Lama of Tibet, and a multitude of other such treasures.

Of the other rooms in the library, one contains part of Mr. Roosevelt's collection of [Continued on page 268]

The National Archives



THE ROOSEVELT HOME, facing east, is effectively side-lighted from the south in early afternoon. Viewpoint is that suggested by author.



THE ROOSEVELT LIBRARY, first building seen from new road approach, is best filmed in mid-morning light. The cornerstone is at right end.

ALL GOOD CAMERAS GOT WINGS

Where to sit, what to shoot and how to film it, when your movies take to the air

WALTER F. CHAPPELLE, JR., ACL

PERHAPS nothing made by man is so thrilling, fascinating or graceful as his airplanes. Movies of your flying experiences will also be thrilling and fascinating. There can hardly be a more graceful action than a plane soaring into the air or dropping lightly on a runway, to taxi up to the terminal in a broad sweeping curve. And here too you can make the most of sound accompaniment, for the best effect records are in the aircraft category. Best of all, the airlines are now so cooperative that you will find it easy to make the most of any opportunity for filming in flight.

ARRANGE IN ADVANCE

Prior arrangements are worth while. Let the airline know you want to take pictures when you buy your ticket; they will do their best to see that you get a window seat. Also ask whom to see when you get to the airport. To make sure arrangements have been completed, you might check with that person by phone the day before flight to make sure that there has not been a slip.

Early arrival at the airport will make your arrangements go more smoothly. On the day of departure, try to check in before the crowd arrives. For, if you have to stand in line and tell the ticket agent that you are the one who wants to be next to a window to take pictures, everyone else in earshot will ask for the same. They won't have cameras either. For such occasions, one movie maker carries a plainly written note mentioning prior arrangements, which he slips through the window with his tickets. It saves embarrassment all around.

Check as much luggage as possible so as to be free to handle your camera. Do not check any photo equipment, since it may be put into a separate compartment where it cannot be reached in flight. Keep your cameras handy in rain or shine. Those clouds making the rain downstairs may be spectacularly beautiful from topside. And even in the rain you can make pictures as long as there is enough light.

PLANNING YOUR PICTURE

Be sure to plan, at least mentally, what you are going to take before making the trip. Is it a short flying sequence to introduce the body of the film taken at some distant locality? Or is the entire picture to be of the flight itself? If it is the latter, you will want more detailed sequences of the plane being serviced, loaded and made ready for flight. The main body of the picture will then be concerned with pictures taken in the air. Finally, some shots of the plane landing, and of you walking toward the terminal to be greeted by friends, will make a smooth ending. In any case, there is so much of interest around an airport that without prior planning you are bound to waste film.

It is probably best not to make any pictures at the home airport on the day you take off. These sequences are better made during a later visit to the airport when the weather is right and you can work at your leisure.

THE BEST SEATS

When making the trip, concentrate on boarding the plane. It will be easier for airline personnel if you are first in line and on the plane. They then can steer you to a desired seat without jumping you over another customer. A seat in the back of the cabin will allow you to shoot from behind the wing, while from the front seat or two in many planes you will have the motors in the foreground. Ask for a seat on the shady side of the plane so that the effects of dirt and scratches on the window glass will be minimized by the diffused light. However, if your most interesting subject matter should be on the sunny side, go ahead and use that side.

CAMERA HANDLING

The camera should be held as close to the glass as possible without touching it and in such a way as to dampen vibration from the motors. Neither the camera nor your arms should be in contact with any part of the

NC 94231
AMERICAN
AMERICA
AA

AIRPORT DETAIL, left, is best filmed at your leisure rather than before your own trip. The clouds, below, are beautiful above the rain.

EXPOSURES IN FLIGHT

	Kodachrome	Super X	Super XX
Average scenes with houses, trees, fields. No important shadows	f/8	f/16	f/22
Bright scenes deserts, beaches, over water	Between f/11 and f/8	f/16	f/22
Dark scenes winter scenes without snow	f/6.3	f/11	f/16
High obliques for cloud detail (use filter with black and white films)	f/11	f/22	f/32

EXPOSURE TABLE, says the author, is often easier to use than a meter, which may be unduly affected by overall brilliance of air.

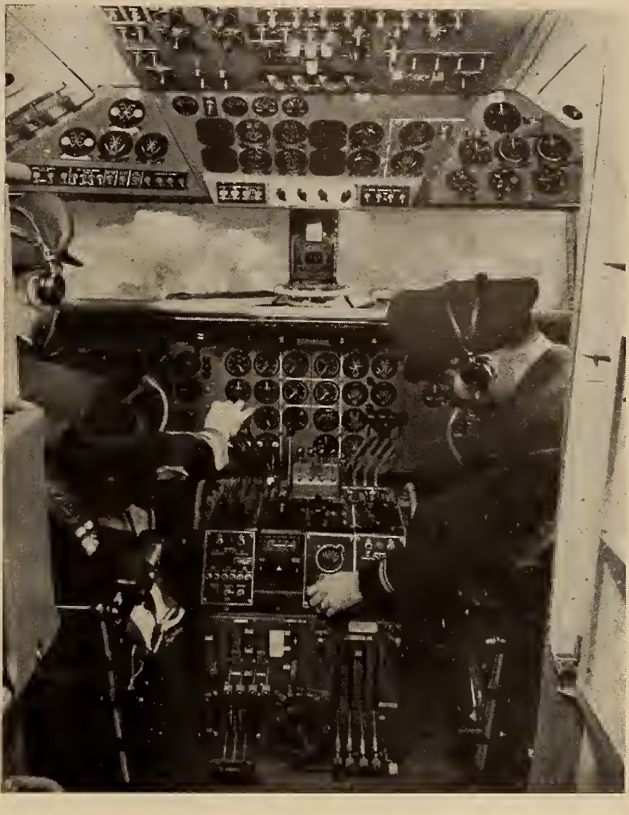
plane. The use of tripods, unipods or any other device giving a rigid connection with the ship or seat is not recommended.

Flight these days is usually very smooth, since planes travel at altitudes above air turbulences caused by the landscape. However, at those times when you are required to keep your safety belt fastened, you should do so. No picture is worth a bump on the head. There seems to be no objection to loosening the belt a bit if it is necessary to get in a better shooting position. In landings and take-offs, however, it is best to keep the belt tight under all circumstances.

WHAT AND WHEN TO SHOOT

Don't miss making a few shots inside the plane itself. The best time is when flying above the clouds. Then the clouds reflect large amounts of light into the cabin for good exposures. There is usually another camera bug on the plane who will make some pictures of you with your camera. Often, too, the stewardess can open the door to the pilots' cockpit so that you can make a shot or two of them without actually going in or disturbing the men flying the plane.

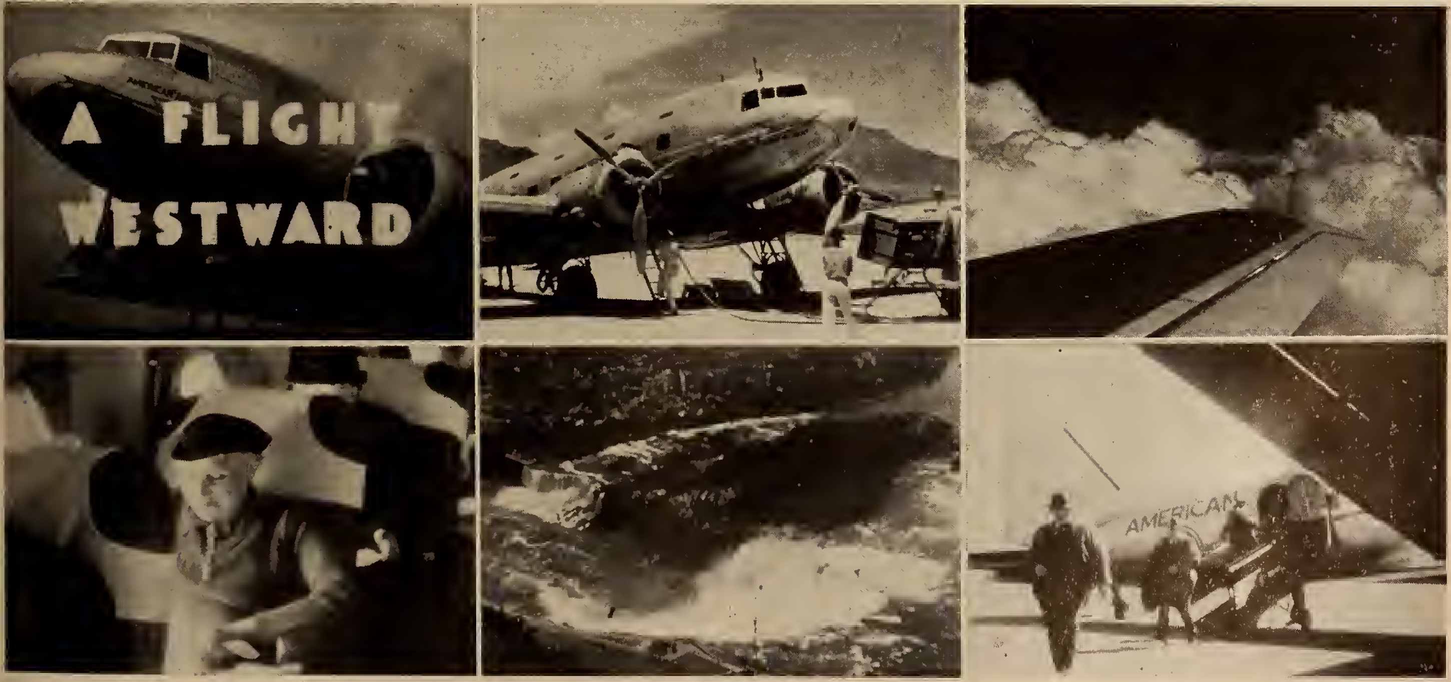
Courtesy American Airlines



PILOTS' COCKPIT, although rigidly barred to passengers, may be filmed on some planes through a door opened by the stewardess.

Now to get down to the business of taking pictures of the terrain below. One patch of farm country looks the same as the next, so don't burn up a lot of film on general landscapes. Do take pictures of rivers, lakes, cities and similar objects; because of their shape, contrast or pattern these can be easily [Continued on page 278]

16mm. scenes by Walter F. Chappelle, jr., ACL



PROOF OF THE PUDDING is found in these scenes from one of author's own air studies. The double exposed main title, made after trip, is backed with aircraft sound records for a thrilling lead. Wing shot is recommended view from rear seat, while interior shows sky brilliance.

HINTS FOR YOUR HOLIDAY

Good practice means good pictures, says this veteran filmer, citing important but simple precautions

SIDNEY MORITZ, ACL

IT was two months ago that you made your reservations at the summer hotel. Then last month the family began going over their holiday duds. And just last week you had the car checked and greased. Yes, there's a lot of planning and preparation involved in the holiday fun which lies ahead.

But how much of this same P and P have you done for your holiday filming? We don't mean continuity planning—scenes, sequence and scenario, that sort of thing. Often this is a bit difficult until you actually arrive at your vacation spot. What we have in mind are simple, sensible preparations for the filming fun ahead, preparations which will go far to guarantee good pictures.

The first of these, like charity, begins at home. Take your basic items of equipment—camera, lenses, filters, meter and tripod—and check over them carefully. Give the camera a thorough cleaning, especially around the film gate and aperture. Do *not* oil it, however, unless your instruction book specifically permits such an operation. Most movie cameras have built-in lubrication which should be renewed only by the manufacturer's repair service.

If yours is an old camera and you have reason to suspect that it is slowing down, you can test the timing with a simply prepared loop of white leader. Cut off a strip of this film in any convenient combination of sixteen frames—say thirty two or forty eight. Boldly mark just one frame, splice the two ends together and thread the resultant loop in the camera. With the lens removed from its mount, you can now check the passage of the marked frame past the aperture with a stop watch or sweep second hand. If your spring has slowed up only as much as three or four frames a second it can make a noticeable difference in your exposures.

© Screen Traveler, from Gendreau

THE OPEN ROAD—and not a care on your movie mind, if you follow the simple cine preparations suggested here.

Next, clean all of your lenses, front and back—but don't you dare try unscrewing them to clean the inside elements. Actually, a black speck or two in there will not affect your picture adversely anyway. It's the film of dust, moisture and fingerprints on the outside elements which degrades definition. And, for this cleaning, use nothing but lens tissue designed for the purpose. Handkerchiefs, necktie ends and the tail of your shirt are out!

If you've been having trouble with exposure, now's the time to get your meter checked. You can make sure yourself whether the light value pointer returns to zero when not in use. If it fails to, try correcting this feature by adjusting the setscrew provided for that purpose. If you suspect anything else is wrong, send the meter to the manufacturer for testing.

As for your tripod, give it a cleaning, too, and oil those parts which need it for smooth, easy operation. Check all the settings to be sure that those which should lock firmly are doing so. And finally you may wish to mount on the tripod the handy accessories of spirit level and tape measure suggested here recently in *For the Well Dressed Camera.*

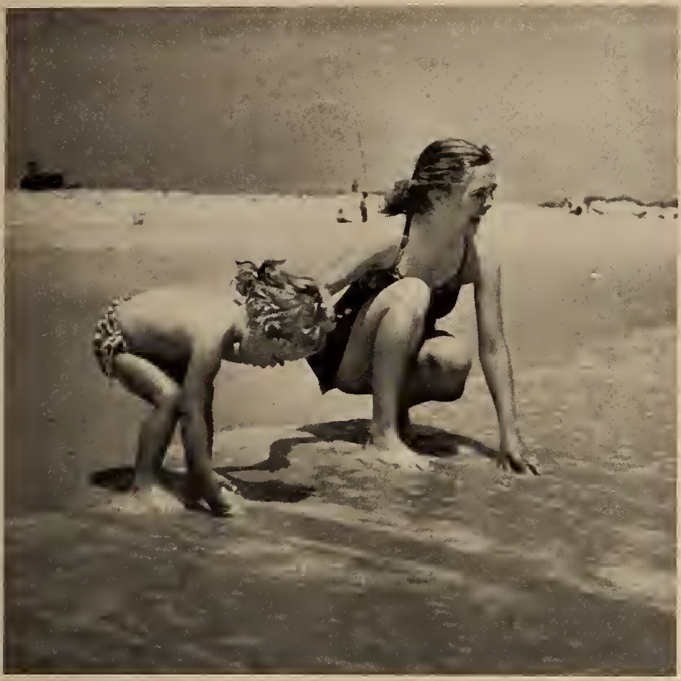
Besides these items, what else are you planning to take with you on your filming holiday? Well, supplies of film, naturally. A handy precaution here, and one which will save you a lot of minor nuisance later, is to write your name and return address on all the film boxes before you leave home. First, this obviates the bother of doing it in the field. Second, if you should misplace or lose a roll, it's far more likely to be returned.

Other handy helpers once you're away from home base are the following: (1) Your camera and meter instruction books. You may never need them; but if you do, then having them will save the day. (2) A lightweight screwdriver and a pair of pliers, for emergency adjustments to camera, tripod and the like. (3) A tape measure and plenty of lens tissue, as already mentioned. (4) If yours is a roll-film camera (instead of the magazine type), an extra takeup spool in both 50 and 100 foot sizes. One filmer we know was two days out at sea on a holiday cruise before discovering that the single takeup spool in his camera was a fifty footer—while all his film was on 100 foot rolls!

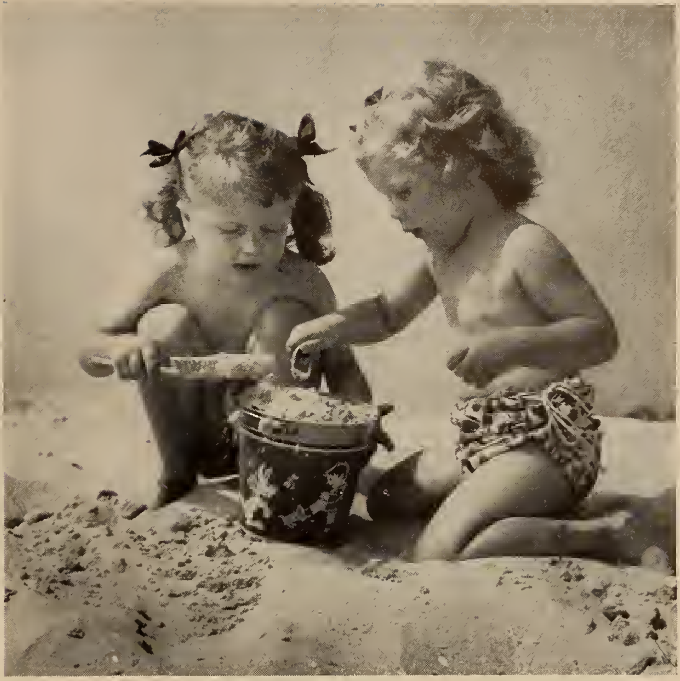
But this isn't going to happen to you, and by now you're happily touring along towards vacationland. What filming hints will be of help once in the field?

Well, in the first place, treat your camera and meter like the delicate, precision in-

[Continued on page 270]



A REVERSE ANGLE, with camera in the purling surf instead of on the beach, lends freshness to familiar scenes of mother-daughter didos.

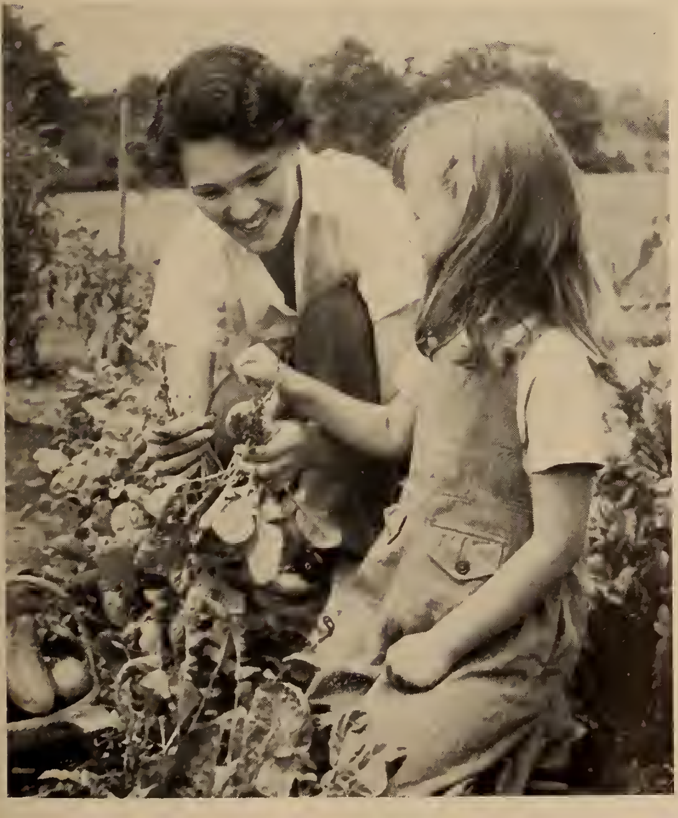


A LOW ANGLE, in keeping with your halfpint heroines, will dramatize the sweet gravity of their games. Sand opens shadows of cross light.

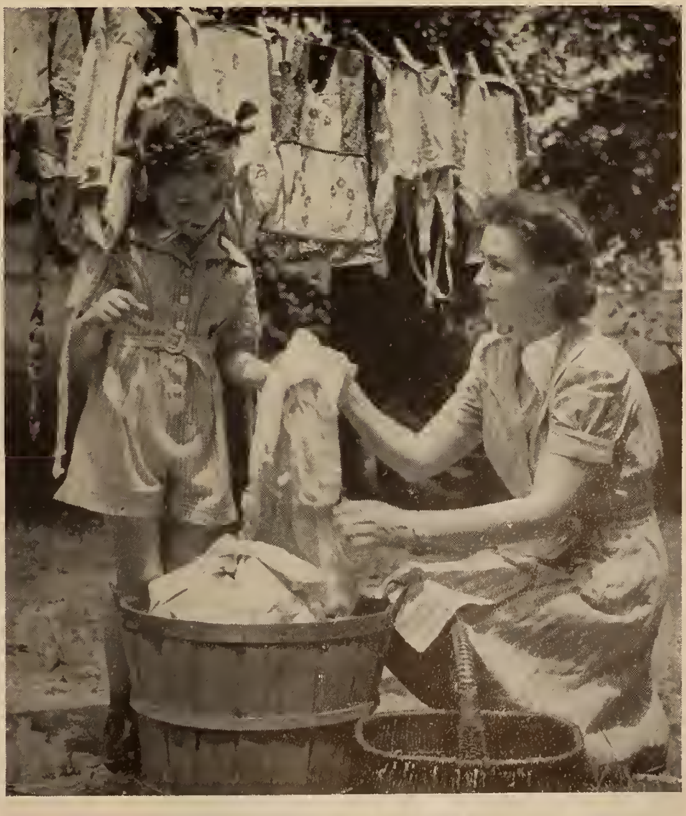
THE FAMILY FILM

Summertime is movie time

Photographs by ELIZABETH HIBBS



BRIGHT CLOUDY SKIES need be no signal to stow your camera till a sunny day. For the softest and often the truest colors may be rendered by this light. A haze filter is recommended to cut ultraviolet.



FROM SUDS TO SUNLIGHT might be the title of a one-roll quickie recording the ritual of the weekly washday. Diagonal composition seen here is attractive, but background is too busy for the best effect.

THE PACK TRAIN INN
COCKT
BAR

ALASKA INVITES

EARL L. CLARK
Director, Associated Screen Studios

Of all tourist meccas, of all photographic magnets, Alaska and the Yukon probably have a greater attraction than any other North American territory.

Part of this attraction is due unquestionably to its fabulous historical background, resounding with names and places fabled throughout the world: The Trail of '98—Robert Service—Jack London—Sam McGee—Skagway—White Pass—Dead Horse Gulch—Miles Canyon—Bonanza Creek—Dawson City and the Flora Dora Dance Hall. But perhaps an even greater pull is exerted by the physical attributes of a last frontier. For here is a land of glacier-capped mountains and ice-age valleys, which still yield to the active gold industry fossils of the prehistoric mammoths which once roamed this wild region.

THE DIFFICULTIES

Great as these attractions are, however, the enthusiastic filmer will soon discover some truth in the classic professional cry, "You can't shoot Alaska!" For Alaska offers greater photographic opportunities with fewer possibilities for fulfillment than any other region available to the tourist.

The notorious wet weather of the Inside Passage is a gift from a benevolent Pacific wind which deposits its entire liquid assets, absorbed on a slow trip from China, onto the not-so-appreciative little coast towns. Boat schedules are discouraging. Stopovers are usually short—about half an hour. Important scenic ports are often reached in the early morning or late evening. Some of the great scenery, including the magnificent Lynn Canal, is always passed during the night.

The need for a rubber lens was never greater. Some of the scenes are so big and the cameraman so close that he has three alternatives, no one of them good: (1) he can settle for a shot of a few trees and call it a mountain; (2) he can start a pan and then cut when he sees the same trees going by for the second time; (3) he can liquidate his frustration in the most convenient glacier-fed lake.

THE ADVANTAGES

There are, however, many factors on the side of the alert and determined cameraman. The midnight sun provides sufficient light, in summertime, to read Movie Makers in Skagway at 11:00 p.m. In Dawson City, you could read it all night. And late, off-color shooting is not nearly so objectionable if a complete and integrated sequence is made, instead of isolated scenes.

It is well to remember also that dull weather is not necessarily poor color weather. Provided that your picture elements are kept within good color range, some excellent effects can be secured. This means, in dull weather, that you cannot combine the excessively light sky (which, when overcast, is two to three times brighter than normal; check it some time) with the abnormally dark ground material. For good results, you must settle for one color value or the other.

Further, the easy accessibility of most Alaskan scenics is a boon to the time-short filmer. Transportation services are tied to boat schedules. The towns of the Inside Passage—Alert Bay, Ketchikan, Prince Rupert, Juneau, etc.—have no back doors. They sit in the lap of the impenetrable mountains behind them and eat, drink and welcome strangers from a watery front door less than a mile

FIGURES IN THE FOREGROUND, whether on the high seas or along an inland river, add depth and interest to steamer scenes. Panning for gold in Alaska is not a tourist stunt, although the pose of Skagway's mayor (left) may be.

16mm. scenes by Associated Screen Studios

FROM TOP TO BOTTOM, right, scenes mentioned by the author are the Indian carver of totem dolls, Wrangell; overgrown totems at Aleut Bay; Indian burial hut and marker, Whitehorse, and midnight sun shot at 2:00 a.m.

in width. This lack of building land—which similarly produced the skyscrapers of New York—has, in Alaska, caused the towns to build out over the water and upon any two rocks held together with a piece of moss. Hence, the picturesque character of these ports.

The last—and greatest—aid to the struggling movie maker is the cooperative and unselfish attitude of Alaskan people. For a considerable part of their livelihood is based upon a healthy tourist trade. In Skagway, for several years past, every able male has sprouted hirsute marvels to lend a note of authenticity to the Days of '98 dances and tourist celebrations. Any cameraman, with a couple of Photofloods, is welcome to film the re-enactment of Dan McGrew's demise in the local dance hall, or the equally sudden exit of "Soapy" Smith from this vale of tears. As a note of warning, you should know that if you are caught dancing with "the Lady known as Lou," you are immediately haled before a kangaroo court, fined one dollar and given a printed order to get out of town within the next ten years.

OVER WHITE PASS

In speaking of Alaska, I have included reference to the Yukon because these territories, though totally dissimilar, are inseparable as to history and the tourist trade. Most visitors, on reaching Skagway, go over the famous White Pass to Ben-My-Chree or Whitehorse. (If sufficient time is available, the six-day paddlewheeler trip down the Yukon from Whitehorse to Dawson City will carry the filmer back into a fabulous country and era.)

The twenty three mile rail trip over White Pass—there is no other way north except by air—is something that cannot be satisfactorily described in words or captured on film. It is too big—and too precipitous. At times the canyon walls go straight up and straight down from the narrow ledge that serves as a roadbed. The nervous cameraman, standing on the rear platform, would be well advised to brace himself both physically and mentally for the shock of the abysses which will open up under his feet. Plainly visible from the train, along the side of Dead Horse Gulch, is the Trail of '98—as unchanged as it was fifty years ago when paid for with the lives of hundreds of men. Throughout this whole land, the physical impact of that tremendous adventure still exists in an amazing state of preservation.

As to the amount of film stock to carry—consult your pocketbook, your conscience . . . and the itemized guide, to follow. And, if you encounter poor weather on your northbound leg, withhold thirty percent of your stock for possible southbound improvement.

PLACES AND PLANS

The following outline of worth while photographic subjects may help your planning:

Vancouver. An excellent city in which to launch your trip record. The highlights are a yacht-covered waterfront, Stanley Park, one of the continent's most beautiful, the Lion's Gate Bridge, Marine Drive, English Bay and semi-tropical floral growth from giant firs and monkey trees to holly and broom.

Seymour Narrows. A narrow, dangerous passage through which pours the whole power of the Pacific Ocean. It is usually traversed during the first night out.

Alert Bay. There are picturesque In-

[Continued on page 270]

Plagued with rain but blessed with great beauty the last frontier of North America is a rewarding challenge to adventurous movie makers

EMERGENCY TITLES

How a roll of positive film and a few darkroom supplies can rescue an important screening

GEORGE KIRSTEIN

HAS IT happened to you, yet? You get a precious roll of film, you set up your titles slowly, you shoot them carefully, you wait impatiently for the film's return—and when it comes back, *one* title out of the entire batch is off-center! Or edge-fogged! Or too short!

I recently had that experience when a roll of colored titles came back for a film which I was scheduled to show the following evening. And *my* off-center caption was the main title of the whole reel! Finally, after the initial shock had worn off, I remembered buying a roll of positive film about five years ago. It was outdated, and it was black and white—but it was film and, most important of all, I could develop it myself and at once.

First, of course, I had to reshoot the title, which was lettered in yellow on a black background. Positive film, as many of you know, is very slow indeed (Weston 1 under tungsten), so that I placed an RSP-2 only 6 feet from the 5 by 8 inch title card and got a meter reading of *f*/5.6. The lens used was 2½ inches in focal length, positioned at 5 feet from the title.

For a photographic darkroom I temporarily commandeered the bathroom, blocking off its one window with a blanket. Here the extreme slowness and relative insensitivity of positive emulsion is an advantage, since your entire developing operation can be carried on in the light of a 25 watt ruby-glass bulb. This was screwed into the light socket over the washstand, and two 5 by 7 inch trays were placed nearby.

In the first tray I mixed a standard developing solution from a single tube of MQ developer and 6 ounces of water, while in the second I stirred up 2 ounces of acid fixing salts (hypo) in 8 ounces of water. Between these two I ran a full basin of water for rinsing. As nearly as it was possible, both the solutions and the rinse water were kept at about 68 degrees in temperature.

The developing operations in an emergency job of this sort are really simplicity itself. Since the single title will be short in length—mine was 5 feet of 16mm. film—no rack or developing drum is needed. The first step is to soften the emulsion, for the easier action of the developer, by soaking the film for two minutes in the clear water. With it fully saturated, the title strip is then grasped at each end and, in the shape of a large U, drawn slowly and evenly through the developing solution in the manner illustrated.

Your developing time will vary, depending on the intensity of exposure and the temperature of the solution. But in about a minute you should begin to see the image showing through the base or shiny side of the film. When this image is clearly visible through the base, the development is complete. In my case, the time was two minutes.

Following development, immerse the film strip briefly in the wash water to carry off excess developing solution, and then pass it in the same U form through the tray of hypo. Time in the fixing bath will run up to ten minutes, or until the whitish silver coating on the film base is completely cleared away. Now, in a fresh basin of running water, wash the film thoroughly for at least twenty minutes. It is then hung up to dry.

Your drying time will also vary, depending on the atmospheric conditions (temperature and relative humidity) of the darkroom. If you are in a real rush, saturate the strip with denatured alcohol after rinsing, which speeds up the drying markedly. It is better, however, simply to let nature take its course. This course can be aided without danger by wiping off the film strip all excess surface water, using either a soft cellulose sponge or the moistened surface of the thumb and forefinger. This also tends to guard against streaking.

EVENTS
OF THE
YEAR

ALL EQUIPMENT needed for the production of emergency titles is pictured above. Total cost is under $3.

DEVELOPMENT and fixing are carried on by hand under light of 25 watt ruby bulb screwed in handy socket.

So, there I was with a new and this time accurately centered title. But while the drying process was going on, I found myself brooding because it was in black and white—while the rest of the film was in color. Once again I rummaged through my junk drawer, and this time came up with a book of Kodak transparent watercolor stamps, ordinarily used in coloring still prints.

Snipping out six small tabs from the dark green page and, for good measure, two from the dark blue, I immersed these in about 6 ounces of water in the now empty developing tray. With the film still moist (which it must be to accept the dyes evenly), I then ran it end-for-end through the dye solution. This

[Continued on page 270]

Meisel from Monkmeyer

A CAMERA POSITION near the incoming gate may be permitted at smaller rodeos, but for the big shows use a telephoto in the stands.

REELING THE RODEOS

ALEXANDER HEALY, JR.

LOOKING a gift horse in the mouth is the only occasion when a wide angle lens might be needed to record your impressions at a rodeo. A telephoto lens, on the other hand, is invaluable equipment in the wide open spaces, where men are men and even the women wear pants.

At nearly any rodeo, the spectators sit across the field from the chutes, from which explode the challenging bulls, the furious broncos, the fleet, tricky calves. If the rodeo is a noted one and attended by thousands—like Cheyenne's Frontier Days this month or the Pendleton Roundup in Oregon in August—a telephoto lens is necessary to get good action shots of the show.

But if the rodeo is a relatively small one, like those held at county fairs all over the Rocky Mountain West during July, August and September, you should be able to get along with your regular lens by sidling over to the area near the chutes and filming the action from a nearer point of vantage than the grandstand.

To be sure, only those with business near the incoming chutes should be there. However, at a small rodeo, if one is careful to stay out of the way (as much for his own safety as for the tempers of the straw bosses); and if one carries a tripod (which he should do anyway whenever he uses a telephoto), surely no true western heart will be stony enough to turn him away—unless he takes up a potentially dangerous position.

If the rodeo filmer is a sensitive person, he will close his eyes—but keep his camera running—during the Brahman bull riding contests. Riding these bulls is only part of the cowboy's problem. The big risk comes when he gets off, whether voluntarily or involuntarily. The Brahman is not content to run away when rid of its rider. He craves vengeance, and he sometimes gets it. Unless the bull's attention is distracted quickly by the clowns, who are on hand for that purpose, he will turn and attack the dismounted rider with murder on his mind.

However, the action of the show is only a part of a rodeo film subject. Too much energetic film action loses dramatic effect if quieter scenes are not inserted judiciously and often. The filmer should not fail to get some scenes of the cowboys lounging around in small groups while they wait their turns in the arena. The clothes, gestures, postures and movements of these performers show best to a movie camera their background of a hard life on the range. The audience, also, should be a very real part of any rodeo film. Not only are most rodeo spectators dressed with startling individuality and imagination, but they react cinematically—and sometimes violently.

Most rodeos last more than one day, and the serious cinematographer will attend at least twice: first to have his fun and to establish the scene and the planning in his own mind, as he enjoys himself; second for work, trying his mightiest to make a good rodeo reel he can show with pride on his return home.

This serious cinematographer will recognize the need of a good introduction to establish the locale and the mood. To my mind, the best introduction possible is a film of the parade that precedes the rodeo, catching it from a variety of camera angles and distances. Again, don't forget the value of reaction shots of those watching the parade. They are as much a part of the event as those loping along the line of march—and they are easily as colorful.

But let us suppose that the filmer missed the parade. He did not arrive in town in time. He had a flat tire, a previous engagement, or he did not know about it until too late. There are many methods of introducing the subject to a film audience.

Double expose the name of the film, plus desired credits, on a closeup of a cowboy hat. Then let the camera tilt down to show that the hat is being worn by one of the family, who grins, flourishes the hat toward the camera, and blocks out the light from the film. Then make a dye fade into the first rodeo footage.

Then there is the writing-a-letter-home technique, in which the letter, as it progresses, forms the titles for the rodeo movie. Using some western props and western clothes to key your character, this too can be done at home.

Probably the best reaction shot you can get at a rodeo is one showing the cowboys scampering up the fence when a Brahman bull heads their way. If you don't have enough reaction shots, and you are home again from the rodeo, tog out the family in western style and head for some grandstand nearby, or for the open country, for a low camera angle against the sky. East or west, the sky can be pretty much the same.

Film your subjects reacting to a rodeo. Let them cheer, wave and peer under their palms to see more clearly; let them drink pop, eat popcorn, roll Bull Durham cigarettes, mop their brows, laugh, yawn and fidget. Have a friend take some reaction

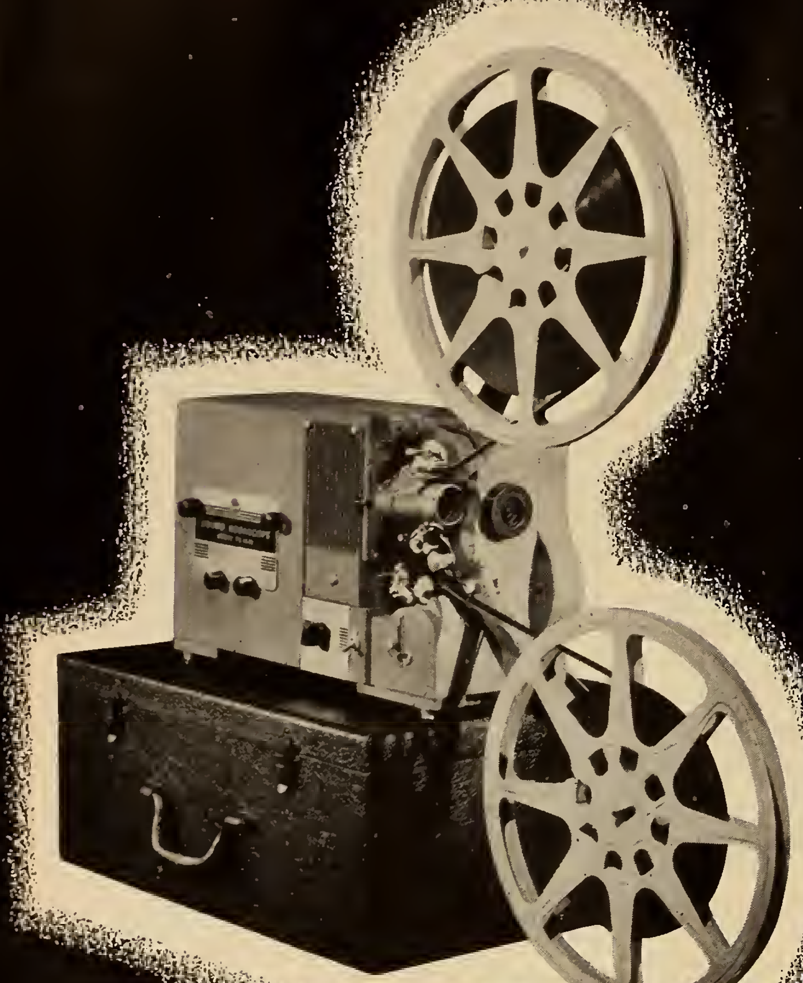
[Continued on page 273]

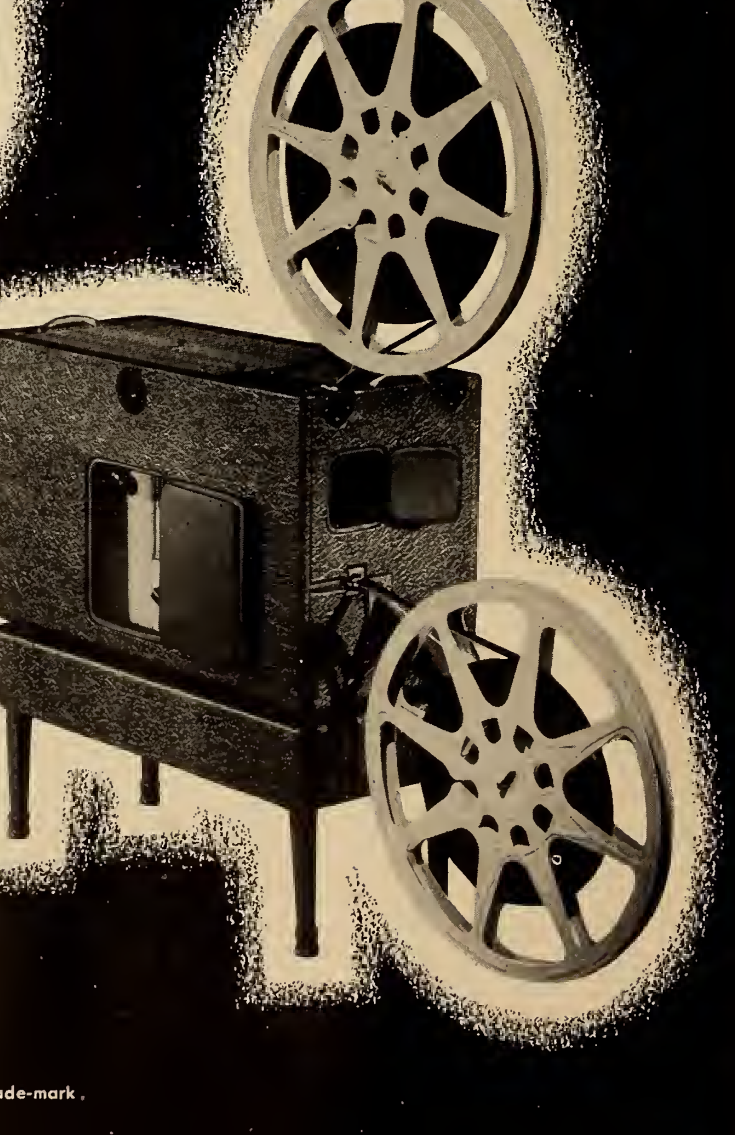
Action and reaction, says this western expert, make up your movie of the bucking broncos

SUPERB OPTICS*...UNSURPASSED SOUND*...WIT

FS-10-N for sound shows in homes and small auditoriums

FB-40 capable also of showings before sizable audiences





NOW at new LOW prices...

Both projectors supplied with 750-watt lamp, Kodak Projection Ektanon 2-inch f/1.6 Lumenized Lens, complete in two cases:

FS-10-N	with Single-Speaker Unit	$345
	with Twin-Speaker Unit	395
FB-40	with Twin-Speaker Unit	585

Prices are subject to change without notice.

Kodak

"Kodak" is a trade-mark.

SOUND KODASCOPE PROJECTORS

Two fine Sound Kodascope Projectors to show your films brilliantly . . . with wonderful detail and clarity . . . and with unmatched sound quality and tonal range.

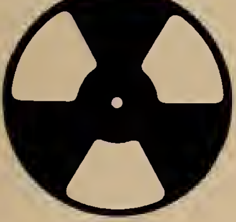
Similar in basic essentials—like the three features detailed below—FS-10-N and FB-40 differ in amplifier output. FS-10-N's Single-Speaker Unit handles 10 watts of power—ample for crisp, distinct sound in homes and clubrooms. The Twin-Speaker Unit increases FS-10-N's range—the two 12-inch speakers accommodate its full output . . . and let you show sound films in small auditoriums as well.

If, however, your need is for a projector that provides power sufficient for large auditoriums, too—FB-40 is your outfit. Its 40-watt output—*unequalled by any other portable projector*—makes it ideal for such sound showings. But FB-40's usefulness is by no means limited to auditorium projection. Because any sound reproduction is improved when the amplifier is driven at less than full capacity, FB-40's vast reserve contributes directly to better sound *at all volume levels.*

Plan to see your Kodak dealer soon about Sound Kodascope FS-10-N and FB-40 Projectors . . . superb projection outfits that will help you to sound and silent showings at their best.

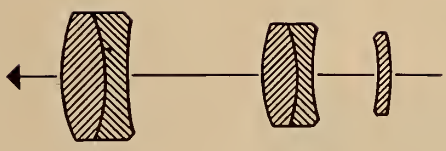
EASTMAN
KODAK
COMPANY
Rochester 4, N. Y.

SOUND KODASCOPE PROJECTORS Give You ALL THREE of These Important Features



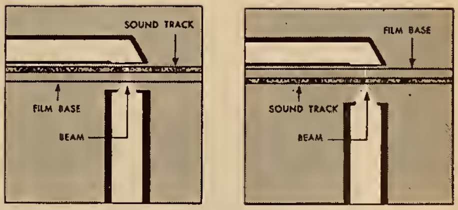
TRI-BLADED SHUTTER

Flicker-free screenings—The three-bladed shutter makes a complete revolution every frame . . . produces 72 light interruptions per second at sound speed. As a result, your screenings are free from flicker even at *maximum* brightness—far beyond the five-foot-lombert minimum of acceptability. Here's a truly remarkable safety factor—screenings can have a brightness in excess of a *thousand* foot-lomberts without producing distracting flicker.



FIELD FLATTENER

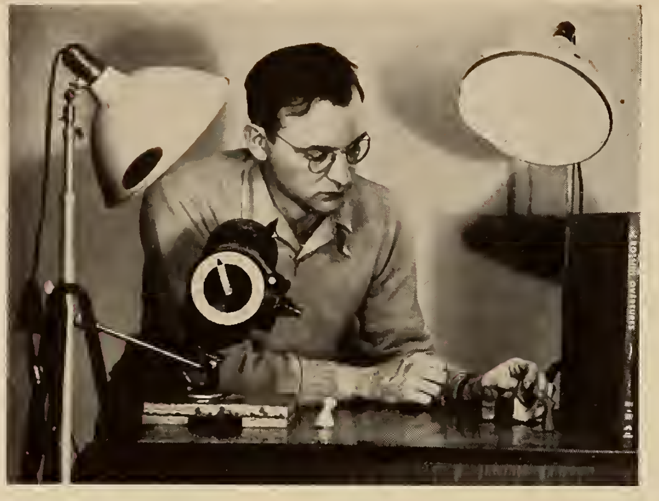
Corner-to-corner sharpness—Integral with the standard 2-inch $f/1.6$ projection lens is Kodak's unique field flattener . . . an optical device that serves to correct the curved image normally projected by Petzval-type projection lenses, so that the whole image comes into sharp focus at the same plane. The result—unsurpassed uniformity of definition. Your movies are as you like them—sharp in the center . . . sharp in every corner.



FIDELITY CONTROL

Top tonal quality—The Fidelity Control makes possible reproduction of the full tonal scale—especially the hard-to-hold "highs" that are essential to intelligibility of speech . . . naturalness of music. Whether the emulsion is threaded toward or away from the light as in the sketches above . . . whether you're running originals, 16mm. prints, or reductions from 35mm.—the Fidelity Control permits easy, accurate focus of the scanning beam.

Photographs by the authors

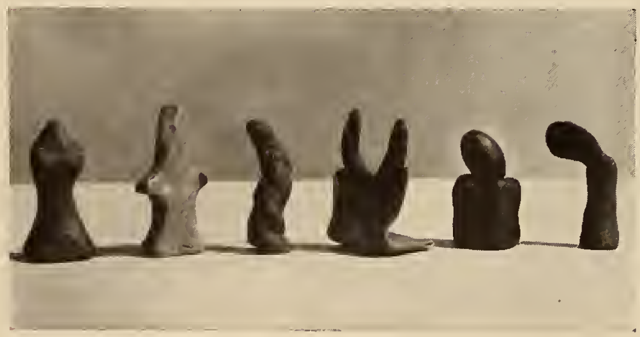


A BASIC PRODUCTION setup for clay animation is shown by Ralph W. Luce. The lights are only 150 watt, to keep clay from softening.

FROM INFINITY to foreground was only two feet on this tiny set, but forward-rolling ball was made ever larger to maintain scale.

TRY CLAY FOR COMEDY!

LEONARD TREGILLUS, ACL,
and RALPH W. LUCE



ABSTRACT FORMS, only just suggesting reality, are urged by the authors. Movement in figures as well as on set is recommended.

COLORED LIGHTING was used on this abstract dance sequence to increase sense of gaiety. Moving spotlight was a slide projector.

AMATEURS who dream of producing animated films are usually dismayed at the thought of making the endless number of drawings that a cartoon requires. And further, they often lack the specialized talents necessary for cartooning. Well, in making our film, *No Credit*, an award winner in 1948, we have found a medium which solves both these problems and provides an excellent animating material. This medium is modeling clay or plasticine.

ADVANTAGES OF CLAY

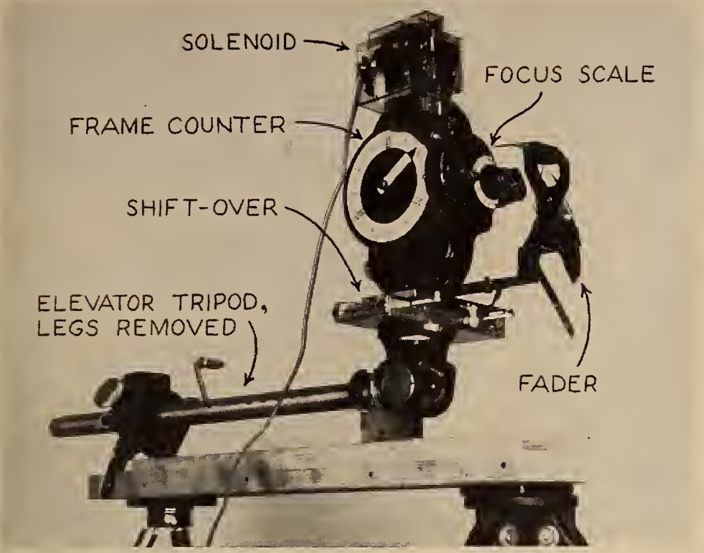
The ability of modeling clay to be molded right in front of the camera, by single frame technique, reduces the shooting time considerably; at the same time it produces effects which are extremely interesting. In order to make full use of the plastic flow of the clay, it is desirable to use simple and somewhat geometrical forms which can be changed from one shape to another while animating.

For one thing, with the use of abstract forms, the need for careful sculpting is eliminated. In fact, amateur attempts at creating lifelike puppets may prove disappointing, since this sort of work can be done so much better by Hollywood. But do not be dismayed at the thought of making an abstract film. Movies of this type may be quite enjoyable solely through the attraction of their form and movement. It is not necessary to become involved in symbolism or abstract concepts. Instead, it is more fun for you and the audience to give full rein to your creative and artistic abilities, letting the enjoyment stem from the antics of the little clay figures.

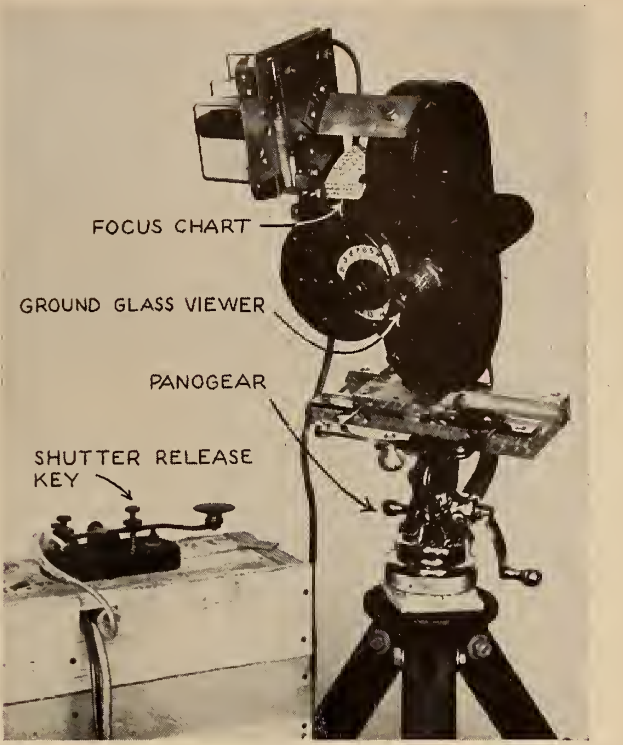
THE EQUIPMENT NEEDED

The equipment necessary for a plasticine production need not be extensive. Several colors of clay and poster paper, all available at art stores, provide the actors and the sets.

Photographic lighting units are satisfactory, but replace the Photofloods with low intensity bulbs. The heat from Photofloods will tend to oversoften the clay. We have found that 150 watt reflector spots, used in display advertising, are ideal, while for diffuse lighting 300 watt bulbs in reflectors may also be used. A slide projector can be pressed into service as a spotlight. The low intensity lights may give a slightly false color rendering,



A MINIATURE DOLLY, above, created from Quickset elevator tripod on its side, made possible the gear-smooth zoom shots featured in *No Credit.*



COMPLETE PRODUCTION setup shows remote control, solenoid, shift-over for centering, special viewfinder and a lens-turnout focusing chart.

but the audience will have no base of reference to detect this. The lighting intensity must be sufficient to allow you to shoot at *f*/5.6 or better to insure adequate depth of field. Fortunately, most cameras give a fairly long exposure when single-framing.

For the camera you will need two basic abilities: a means for taking pictures one at a time, and a lens setup which will focus down to one foot. Two most desirable accessories are a remote control shutter release and a device for correctly aligning the camera with the scene. More elaborate accessories include mechanical devices for panning and dollying. These must be gear driven so that they can be moved evenly between each successive frame. The illustrations show how we have adapted our Filmo 70A for this type of animation.

For example, frame counting is accomplished by means of a pointer inserted in the keyhole. The fixed focus lens has been calibrated for unscrewing to focus at close distances (see *Fixed Focus Closeups*, MOVIE MAKERS, November, 1948). We recently solved the problems of parallax and a critical-focusing viewfinder by obtaining a war surplus shift-over, so that the viewfinder may be slid into the position normally occupied by the lens. To insure the correct size of image at all distances, the front element of the viewfinder was replaced by a short tube containing a ground glass and a simple lens, which can be focused.

TRY AN EXPERIMENT

As for the technique itself, let us imagine shooting a simple scene as a beginning experiment. The camera is set up overlooking a small table or desk (see illustration on opposite page). A backdrop is needed to conceal the rest of the room—a colorful cover of a phonograph album will serve the purpose. For lighting, a couple of reflectors with 150 watt bulbs will be sufficient. The camera is focused for 18 inches, which will give a reasonable size of field with a normal lens. The inspiration for your starting clay figure can come after molding a piece into various shapes until a pleasing form is obtained. The clay figure is placed in front of the camera, and the animation is ready to begin.

The producers of "No Credit," a popular award winner, discuss the pleasures and problems of filming animated modeling clay

Move as the fancy strikes you, but for smooth animation it is best to calculate the number of moves necessary for a particular action (see *From Here to There,* MOVIE MAKERS, May, 1949). This is done by tracing with a finger the projected path and timing the movement. If, for example, a move should take about two seconds, you calculate that at a projection speed of 16 frames a second, this movement takes 32 frames. You accordingly move the figure roughly 1/32 of the distance between each frame exposed.

It is a good idea to start with small moves and gradually increase them and, simi-

[Continued on page 277]

DANCING FIGURES in this distorted-perspective set may move from side to side, but must stay in same plane to keep sense of depth.

The Clinic

SWATCH INTO SCREEN

Reading the June item of Avery Sutton, ACL, called *Secondary Screen,* reminds me to tell you how I accomplished much the same thing.

Many filmers should be familiar with the swatches of beaded screen which are given away by screen manufacturers so that prospective purchasers can compare the material with the screen surface they are using. Radiant and Da-Lite, I believe, both give away these samples to anyone who writes for them.

Receiving my sample at a local photo supply store, I very soon decided to put it to practical use—and for exactly the same purpose as Mr. Sutton. I first cut it to 3 by 4 inches in size, then glued it to a larger piece of black emery cloth, trimmed the cloth to leave a 1/4 inch border and finally glued the whole works to a sheet of heavy cardboard. Result—a dandy little editing screen which I'll bet is brighter than a painted one.

Fred E. Beyer, ACL
Rochester, N. Y.

SINGLE FRAME EXPOSURE

In what articles I have read on the technique of single frame filming there does not seem to be enough emphasis on the fact that, with most cameras, the exposure given each frame will be greater at any given aperture than if that camera were operating normally.

This fact—which I discovered by sad experience—is due, of course, to the inability of the shutter to attain full speed instantly. To correct for this difference I recommend closing down the camera aperture one full stop over that which would be used at regular 16 frame a second shooting. Another way of arriving at the same correction is to set the camera speed at 32 frames per second.

T. J. Nicol
Detroit, Mich.

SIMPLE RIPPLE FADER

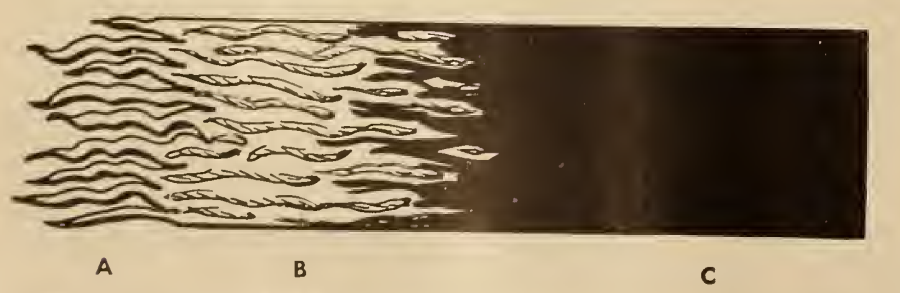
Some time ago there appeared in this department an excellent outline of how to create a fading glass by the graduated exposure and development of a 5 by 7 inch photographic glass plate. A fine idea, if you have a darkroom to do it in.

In what I have chosen to call a "ripple" fader this is not needed. To begin with, the base material of the fading device is a strip of stiff celluloid. Old X-ray film with the emulsion washed off in hot water does fine. Secondly, the fading elements of the device are created by the simple application of film cement or of India ink mixed with the cement.

First cut a strip of celluloid to a size of about 2 by 7 inches. Then cut section A into curly teeth, streak section B with the clear film cement, and paint C with the mixture of cement and India ink. Merge the sections into each other as smoothly as you can, and be sure to make C long enough to be easily held and manipulated.

In use, the device is simply slid across the camera lens at the end of one shot (fade out) and then pulled slowly back in reverse at the beginning of another (fade in). Lap dissolves, of course, would be created in the same way but with the film rewound between exposures to superimpose the fade out and the fade in on the same strip of film.

Neal Dubrey, ACL
Durban, South Africa



RIPPLE FADING DEVICE, described by author, consists of 6 to 7 inch strip of celluloid, clear over A, daubed with film cement on B and painted on C with a mixture of cement and India ink.

CONTRIBUTORS TO

***The Clinic* are paid from $2.00 to $5.00 for ideas and illustrations published.**

Your contributions are cordially invited. Address them to: *The Clinic,* Movie Makers, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.

PARALLAX CORRECTION

A simple but effective means of centering titles—that is, solving the problem of parallax in title making—can be worked out easily for all cameras where the viewfinder is offset from the lens either in a direct horizontal or a direct vertical.

First measure the exact distance between the center of your camera lens and the center of your viewfinder. Now measure off this distance on a strip of cardboard and draw with a compass 3/4 inch circles around the points at the ends of this distance. Mark circle A, on the left, with a cross and circle B, on the right, with a small hole in its center.

In use, the cardboard strip is placed in the title card position, the cross in circle A is centered in the viewfinder, and the title card is then moved until its center point lines up with the hole in circle B.

Arnold H. Macy
Dallas, Texas

TYPEWRITER TITLES

Handy though the method may be of preparing small title card copy on the typewriter, in my experience these titles are not always wholly attractive because of the fabric-like imprint (when magnified on the screen) left by the typewriter ribbon.

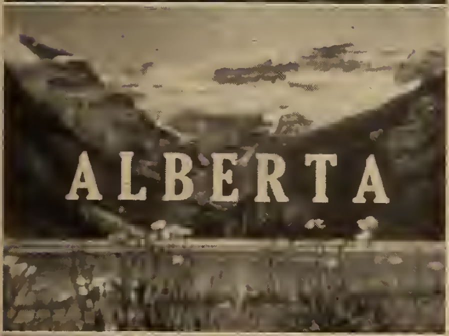
I got around this defect recently by putting a brand new sheet of carbon paper face down on the title card, setting the typewriter on stencil position (so that the ribbon would not come up), and then typing directly onto the carbon paper. The imprint which it leaves is clean, sharp and, even under magnification, free from texture.

John W. Naish
Laramie, Wyo.

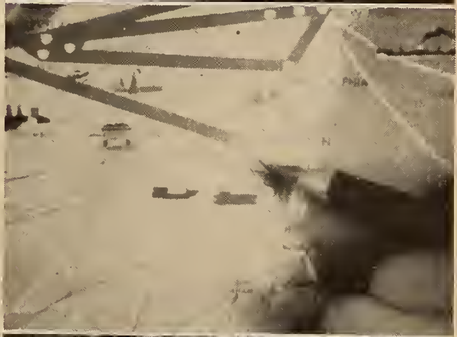
FINE FRAMES

EVERYDAY DOINGS put children at ease, as Wilma DeMurio, of Albany, N. Y., shows in this action portrait from *Now I Am Three.*

SERIOUS STUDY is suggested by this closeup from *Little Intruder,* a record of a robin by Joseph J. Harley, FACL, of Summit, N. J.



BLOCK LETTERS on a publicity polychrome of Lake Louise made this lead title for Gwladys W. Sills, ACL, of New York City.

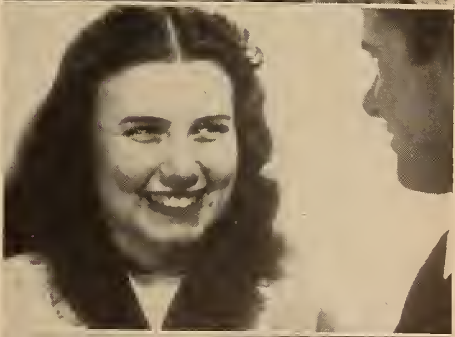


MAPS USED in movies should be simple and large scale, as Walter Chapelle, ACL, of Rochester, shows in this insert from *Blue Horizons.*

HIGH LIGHTING and bright costumes add warmth to domestic didos in *The Dizzy Top,* by Ryne Zimmerman, of Milwaukee, Wisc.

RIM LIGHTING and reflectors on the shadow side lend depth to this scene from *Senior Scouting,* B.S.A. visual aids production.

A PLEASING pattern intrigues the attention in this scene from *Romance of the Hybrid Orchid,* by A. M. Zinner, of Woodside, N. Y.



A NEW TWIST on the two-shot is this party scene from *Senior Boy Scout Activities,* filmed by C. O. Whitten, ACL, of Bay City, Mich.

LETTERING on this lovely's back was the novel method of character introduction used in *Footloose,* by Rockville (L. I.) Cinema Club.

UPWARD ANGLE and a plain background impart strength to a scene from *Summer Camp,* by L. B. Sebring, jr., ACL, Schenectady, N. Y.

Outstanding scenes enlarged from readers' films, presented periodically by MOVIE MAKERS

Hints from Hollywood

VERY little in the current screen fare offers an antidote for early summer lethargy, but among the new items, those described below seem to rate more than passing interest for amateur study. Treatment of daring or unusual subject matter and cinematic techniques applied to an old theme make them especially noteworthy.—D.C.

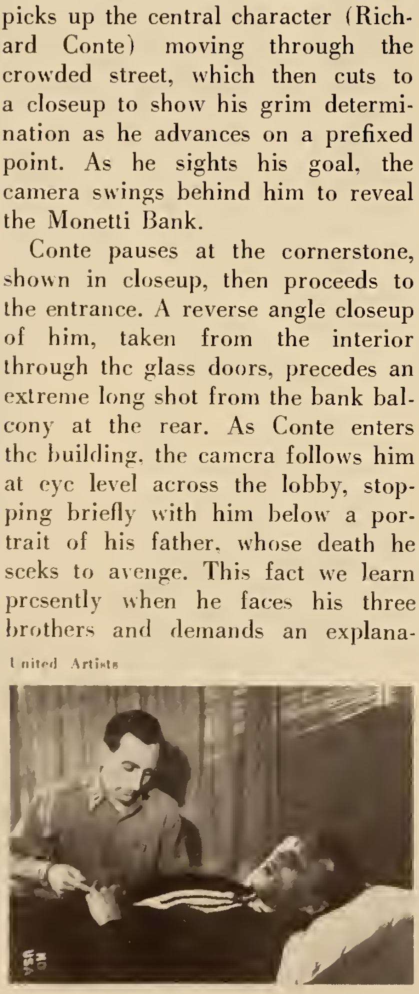
VENDETTA

House Of Strangers: The old theme of the blood feud has been refurbished by Twentieth Century-Fox to provide a vehicle for Edward G. Robinson in the hopes of matching *All My Sons*. It doesn't quite, for the material simply does not measure up.

Of particular interest to us is the precise and methodical camera work, which should provide amateurs with a valuable lesson in fundamental camera techniques, skillfully executed. The initial long shot establishes the locale as New York's Lower East Side. A medium shot picks up the central character (Richard Conte) moving through the crowded street, which then cuts to a closeup to show his grim determination as he advances on a prefixed point. As he sights his goal, the camera swings behind him to reveal the Monetti Bank.

Conte pauses at the cornerstone, shown in closeup, then proceeds to the entrance. A reverse angle closeup of him, taken from the interior through the glass doors, precedes an extreme long shot from the bank balcony at the rear. As Conte enters the building, the camera follows him at eye level across the lobby, stopping briefly with him below a portrait of his father, whose death he seeks to avenge. This fact we learn presently when he faces his three brothers and demands an explanation for their treatment of the elder Monetti.

United Artists



A CURTAIN for a background and highlights from the window comprise this effective set from *Home of the Brave*.

This technique, involving frequent change of camera position, goes back to basic film principles. It entails moving from the general to the particular to the general and back to the particular, the position changes employing long, medium and close shots, with slight variations of each. The method, always good, is of special value in presenting basic expository material pictorially, without resort to either dialog or titles.

LOST HORIZONS

Devil In The Flesh: From the depths of his own despair and disillusionment, a young boy, Raymond Radiguet, wrote down in novel form the tragic facts of a love affair with an older woman and called it *Le Diable au Corps*. He died shortly after. But the bitter-sweet tenderness of his story has captured the hearts of all who have read it since. Now Paul Graetz, the French producer, has brought it to the screen in an incomparably beautiful film treatment, which has been released in this country by AFE Corporation.

The scene is a small town in France; the time, during the first World War. Against a background of enveloping world conflict, the poignancy of the love tale gains a sensitivity and beauty in complete contrast with the ugly rumors circulated about the lovers and with the horror of the battlefield. The film achieves greatness through this very use of strange contrasts and juxtapositions, the most unbearable of all being the last scene, where the boy stands sorrowing over his loss in the midst of universal rejoicing over the armistice that has ended the war.

A film of exceptional merit and true distinction on any score, it must be seen a second time, at least, to evaluate the techniques employed. *Devil in the Flesh* is a study in pure film art from which the serious student of the medium will draw an untold wealth of ideas and inspiration.

A.F.E.

THE TELEPHOTO lens, with its shallow depth of field, rivets attention on this closeup from *Devil in the Flesh*.

CASE HISTORY

Home Of The Brave: The problem of anti-Semitism, courageously examined last year in *Crossfire* and *Gentlemen's Agreement*, has been admirably matched by this bold first attempt to present the Negro question on the screen. A superb lesson in tolerance, it is told against the background of a small incident in a big war, the action taking place on a tiny atoll in the South Pacific during the recent conflict. Stanley Kramer produced the film for his own independent company, Screen Plays, Inc., and United Artists is releasing.

The small male cast is headed by James Edwards, who plays the Negro GI around whom the story centers. Told in flashbacks, the film opens at the base hospital where Edwards is being treated with narcosynthesis. As the story unfolds, the reasons for his physical and mental disturbance are found bound up with years of anti-Negro bias to which he has been subjected, both in civilian life and as a soldier.

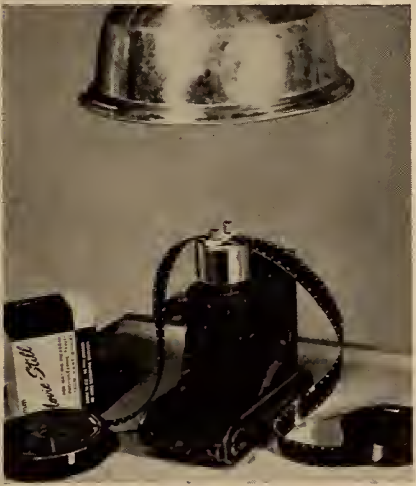
The flashbacks are deftly executed, bridged by carefully planned transitional sequences. For dramatic emphasis, practically the entire film was done in medium and close shots. A thoroughgoing job of realism, the film offers an excellent example of forceful subject presentation and judicious cinematic treatment.

News of the Industry

Up to the minute reports on new products and services in the movie field

New filter Bell & Howell's new all-glass Type A filter is said to be as durable as the lens on a Bell & Howell camera. Immune to heat, moisture and handling, the solid glass filter makes a haze filter unnecessary when being used with indoor film outdoors. The Type A filters are available at all Bell & Howell dealers throughout the country.

Frame enlarger Movie-Still, a new frame enlarging unit for both 8mm. and 16mm. film which may be used with any box or folding camera, is now being distributed by Willoughbys, 110 West 32nd Street, New York City. Movie film is put into the Movie-Still unit, and the unit is placed over the lens of the still camera while an exposure is made.



THE MOVIE-STILL frame enlarger, 16mm. version, is shown in operating position. It may be used with any box or folding camera.

An outstanding feature of the new enlarger is the provision for seeing a clear, magnified view of the desired frame. Retail price for either the 8mm. or the 16mm. version of Movie-Still is $5.95, tax included. Manufacturer of Movie-Still is the Moviecraft Company, 1799 East 177th Street, New York City.

E.K. news Plans for the construction of a theatre as an addition to George Eastman House have been disclosed. The theatre will be known as the Dryden Theater, after Mr. and Mrs. George B. Dryden of Evanston, Ill., who have contributed $200,000 for the project. Mrs. Dryden is a niece of the late George Eastman.

The late Lewis B. Jones, former Eastman Kodak vicepresident in charge of sales and advertising, has been elected to the advertising "hall of fame," sponsored by the Advertising Federation of America and located in the Advertising Club of New York. Mr. Jones was one of ten nationally known persons, all deceased at least two years, so honored.

EASTMAN KODAK Company's new branch distribution unit at 1334 York Avenue, New York City, is air-conditioned throughout and provides facilities for the demonstration of professional photographic materials.

New quarters have been announced for Kodak's New York branch distribution unit at 1334 York Avenue, New York City. More than 200 employees have been transferred from the former location on Hudson Street. The building, which was reconditioned at a cost in excess of $500,000, has 160,000 square feet of space, 120,000 of which will be occupied by the branch.

Keystone change Robert C. Berner has been appointed general sales manager of the Keystone Manufacturing Company, Boston. Mr. Berner is first vicepresident of the Photographic Manufacturers Association and was previously executive vicepresident and general manager of DeJur-Amsco Corporation, Long Island City, N. Y.

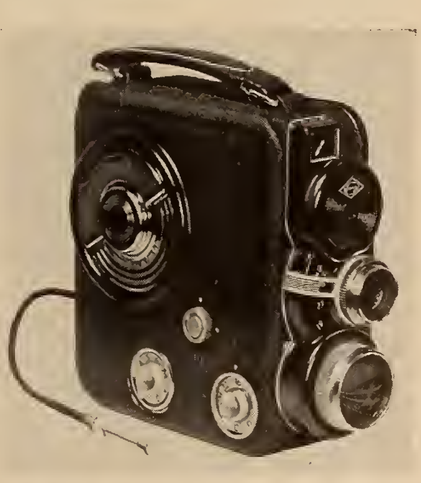
Elgeet reduces The Elgeet Optical Company, 59 Atlantic Avenue, Rochester, N. Y., announces a general reduction in the prices of its telephoto lenses, due to economies achieved in production. The new prices are as follows: 1½ inch *f*/2.5 focusing, $47.55; 1½ inch *f*/3.5 focusing, $40.25; 7mm. *f*/2.5 Uni-Focus, $41.40; ½ inch *f*/1.9 Uni-Focus, $31.95.

Official Films Blanche Witherspoon has been appointed educational consultant to Official Films, while Berta Klaif has been named director of Official's recently organized education and music division. Both will be located in Official's home office, 25 West 45th Street, New York City.

Stanrite stand Weighing less than 9 pounds and capable of sustaining a weight of over 200 pounds, the Stanrite projector stand is made of ¾ inch non-warping plyboard covered with a corrugated non-skid material. Rubber tipped legs are rustproof cadmium plated and may be quickly detached. The stand, complete with centerpole support, is priced at $12.95 and is manufactured by Testrite Instrument Company, Inc., 57 East 11th Street, New York 3, N. Y.

Eumig 8 The latest model of the Eumig 8mm. camera features an automatic aperture control that determines exposure for both color and black and white film, according to an announcement from its United States distributor, Arcap Manufacturing Company, 7916 Beverly Boulevard, Los Angeles 36, Calif. A built-in photoelectric cell and its window, together with the camera and viewfinder lenses, form an integral part of the camera.

A glance through the viewfinder shows not only the picture to be taken but also the pointer of the exposure meter. Touching the automatic aperture control centralizes this pointer and, it is claimed, automatically sets the camera lens to the correct aperture for the given light condition. The meter is also coupled to the shutter speed control, insuring correct stop at any speed from 8 to 32 frames a second.



THE EUMIG 8mm. movie camera is marked by an automatic aperture control, designed to eliminate exposure problems. The control is built into the camera and is operated by a photoelectric cell.

The Eumig 8mm. camera is equipped with a 12.5mm. *f*/1.9 anastigmat coated lens in universal mount and a spring drive which, it is stated, takes a shot five times the average length at one winding. Cable release is provided for single frame exposure. Full information and prices may be had from the distributor.

GoldE Reflex Latest addition to the GoldE line of blower cooled projectors, the GoldE Reflex 300 watt slide projector is built into its case. Designed for 2¼ by 2¼ inch slides, the projector is said to have a noiseless cooling system and an integrally designed housing. The exclusive new GoldE Rotilt permits immediate tilting to the projection level, while the lateral tilt, built into the bottom of the case, gives swift control. Price complete with lamp and case is $74.75. Further information may be obtained from GoldE Manufacturing Company, 1220 West Madison Street, Chicago 7, Ill.

THE GOLDE Reflex slide projector is designed for the popular 2¼ by 2¼ inch slide. It is finished in Sierra Brown crackle enamel.

Prices cut Movie of the Month Club announces a reduction in the price of 16mm. sound films. A new price of $9.99 for three reels contrasts with the former price of $6.50 per reel, or $17.50 for three. Full details may be had from Movie of the Month Club, 6509 De Longpre Avenue, Hollywood, Calif.

Ampro booklet A twenty eight page booklet, *A Powerful Aid to Industry*, containing information on the effective use of 16mm. sound films and equipment in industry, has been prepared by Ampro Corporation, 2835 North Western Avenue, Chicago 18, Ill. Copies are available at ten cents each or, for quantity distribution, at $5.00 per hundred copies.

Bird pictures Anyone interested in taking pictures of birds is now offered a free sixteen page booklet by Eastman Kodak Company, entitled *How to Take Bird Pictures with Still and Movie Cameras*. Illustrated in color with outstanding bird shots, the booklet tells how to get ready to take bird pictures, where to take them, what equipment is necessary, how to use flash and what exposures to use.

How to Take Bird Pictures with Still and Movie Cameras is punched to fit the Kodak photographic notebook. It will be sent free of charge to anyone requesting a copy from Sales Service Division, Eastman Kodak Company, Rochester, N. Y.

Marlin film *Man Tamers of Mexico*, a one reel record of marlin fishing, has recently been released in 16mm. sound, 16mm. silent and 8mm. versions by Gene Blakely, 1136 North Formosa Avenue, Hollywood 46, Calif. Full details regarding the film and prices may be had from Mr. Blakely.

Snap-Lok Designed to eliminate the necessity of unscrewing camera from tripod when fast action is required, the Snap-Lok is an ingenious gadget that frees the camera at a touch of the finger. Snap-Lok, 2 inches in diameter and 1 inch in height, is inserted between camera and tripod head and offers both snap-in and snap-out action. Standard camera screw threads make it suitable for all American tripods. Full information and prices on Snap-Lok may be obtained from A & L Manufacturing Company, 1569 South Crescent Heights Boulevard, Los Angeles 35, Calif.

GREATER camera mobility is achieved through the use of Snap-Lok, a gadget that offers immediate camera and tripod separation.

Peerless printer An 8 by 10 inch contact printer, which will actually accommodate all films ranging from 35mm. size up to and including 8 by 10 inch sheet films, is being marketed by Peerless Camera Stores, 138 East 44th Street, New York 17, N. Y. The printer sells for $19.89. It has a two-point light source plus a ground glass for even distribution of light. A door with sliding ground glass provides easy accessibility to the lamps.

Hyde Park heritage

[Continued from page 251]

ship models, paintings and prints relating to the sea, reflecting his lifelong interest in naval subjects. The room in which the President was wont to work on his books and papers when at Hyde Park is of special interest to visitors, for it reflects in a very personal way his tastes and interests. He furnished and arranged this room himself, piece by piece, over a period of years. Many of his famous broadcasts to the nation originated here in this comfortable study; a number of important wartime conferences with world leaders were held here. He worked here for the last time shortly before his death at Warm Springs in April, 1945; the room has been left essentially as it was on that last visit.

In the basement is the Oddities Room, in which is displayed a large assortment of strange and unusual gifts sent the Roosevelts.

THE GRAVE SITE

Leaving the library, a short walk brings you to the serene quiet of the Rose Garden, as the family called it, a rectangular grass plot surrounded by a century old hemlock hedge. In the southern section, in the midst of the flower beds he helped his mother to tend as a boy, a simple white marble monument marks the President's grave. Filming is permitted, and an interesting composition of the lovely garden and the monument can be gained in a medium shot from the entrance at the southeast corner.

THE HOME

The familiar scene of the house and grounds is so intimate a part of recent memory one feels like an intruder on a man's private preserves. And the spirit of the man is strongly felt as the visitor makes his way along the gravel path from the Rose Garden. A long shot from just outside the garden will include a portion of the house framed by the overhanging branches of the tall trees surrounding it. You might also want to turn your camera east for a long shot of the avenue of elms leading in from the main highway.

Of simple colonial design, attractive and substantial without being pretentious, the house is fronted by a wide porch and balustrade, a small, colonnaded portico forming the entrance. The center section of the structure was a clapboarded frame house built about 1826 and purchased by James Roosevelt, the President's father, in 1867. The clapboards were later removed and the exterior covered with white stucco. By 1915 the two-story wings on either side had been added, at the President's suggestion, and the house had assumed its present appearance.

The house faces east and in the morning is effectively front lighted. Crossing the gravel drive before the entrance over to the lawn and wooded area beyond, you can get a medium long shot with your wide angle lens that will take in almost the entire front of the house. Then move in for your medium and close views of the entrance and porch. Here the newsreel photographers filmed the King and Queen of England, Princess Juliana of the Netherlands (now Queen Juliana), Winston Churchill and a host of other world figures who were honored guests at the venerable Roosevelt family mansion.

Moving around to the south side of the house, a magnificent view of the Hudson River valley presents itself, the Catskill Mountains rising in the distance. Better use your telephoto here. In the morning and late afternoon, this wing of the house is side lighted, which will heighten the dramatic effect of your medium shot from the edge of the bluff, or from the blue spruce at the opposite corner of the lawn. North of the house is the old stable, the initials "JR" referring to the President's father. Next to it is the garage. These buildings are in a heavily shaded area but might be shot effectively in the mid afternoon.

INTERIOR OF THE HOME

From the moment one enters the large front hall, the visitor feels again that sense of intruding upon a private home, while at the same time the warm welcome always extended guests is manifestly evident. It is a cluttered, old fashioned home, crowded with memories and the thousand homely, small treasures common to all family groups. In the main hall is a profusion of pictures and prints, a grandfather clock, chairs and benches, an old phonograph, sideboard and a glass-covered case containing the birds Franklin collected and mounted as a boy of eleven.

Off the hall are the dining room, in sombre dark oak, and the reception room—known as the Dresden Room because of the delicate Dresden chandelier and matching mantelpieces. At the end of the south hall, past Mrs. Sara Delano Roosevelt's sitting room, is the large living room, or library, which occupies the entire floor of the south wing. A spacious panelled room, with a fireplace at either end, it reflects the wide and varied interests of this active, busy family.

On the second floor may be seen the room in which Franklin was born, the room he used as a boy, the guest room occupied by the various notables who visited the Roosevelts, his mother's room and those over the library shared by the President and his wife.

There is no restriction on filming inside the house, but the poor lighting and the pressure of the huge crowds going through make it rather impractical. If you can manage to strike a week day when only a few people are visiting the home, you might be able to plan for careful exposure. Still photographs of the interiors may be requested, and these might be filmed and spliced in in the proper places.

SIDE TRIPS

Two miles north of the Roosevelt home site is the fabulous Vanderbilt Estate, which is also a national historic site. It comprises 211 acres of beautifully landscaped grounds, a magnificent mansion and numerous smaller houses, stables, farm buildings, servants' quarters and guest houses. Driving through Hyde Park to reach the estate (which is at the northern edge of the village), you will want to stop for shots of St. James's Episcopal Church, which the Roosevelts attended, the old Dutch Reformed Church, the James Roosevelt Memorial Library and some of the other fine examples of early American architecture in the town.

Visiting hours at both the Roosevelt home site and the Vanderbilt mansion are from 9:00 a.m. to 5:00 p.m., except on Mondays when both buildings are closed. The grounds may be visited every day including Monday.

Give your home movies that "professional" touch

COLOR MOVIE MAKING FOR EVERYBODY

A Question-and-Answer Handbook by CANFIELD COOK

COLOR MOVIE MAKING FOR EVERYBODY fills a real need for filmers . . . a full, complete and practical guidebook with hundreds of fascinating ideas for making better color movies. *At all bookstores.*

Answers such questions as:

- What is the minimum equipment essential to good indoor pictures?
- How should I lubricate my camera to make sure it is in proper working condition?
- How is a range finder used?
- What advantage is there to using coated lenses?
- At what angle should the camera and lights be used in mirror filming?
- How can I make splices that will be sure to hold my film together?
- How should color films be stored after exposure and before processing?

• The complete guide for beginners . . . a valuable refresher course for experienced filmers

COLOR MOVIE MAKING FOR EVERYBODY is an easy-to-understand, convenient-to-use handbook that will answer your question: "How can I make better, more professional movies?" Mr. Cook covers all the problems that beset the beginning—and even the more advanced filmer. Clearly and concisely he offers proven advice on every step in color filming from choosing equipment to editing and showing excellent films.

• Handy questions-and-answers

Written in question-and-answer form COLOR MOVIE MAKING FOR EVERYBODY gives detailed information on hundreds of actual problems which Mr. Cook has been asked to solve in his lectures, his courses in color motion-picture photography, and by mail. He shows you how to get the most out of colors; how to avoid mistakes in lighting; how to build a movie that has continuity and form. He gives you "professional" tips on trick-shots, close-ups, titling, and making your own sound track. Special chapters discuss the ins-and-outs of equipment, lenses, handling the camera, indoor and outdoor lighting, filters, continuity, composition, projecting, etc. Also you will find valuable tables and data on lighting, width and depth of field, scene length, projection distance, and a helpful bibliography of magazine articles and books on special aspects of movie making.

COLOR MOVIE MAKING FOR EVERYBODY
by Canfield Cook

EXAMINE IT FREE FOR 10 DAYS

MAIL THIS COUPON TODAY

WHITTLESEY HOUSE, McGRAW-HILL BLDG., 330 West 42nd St., N. Y. 18

Please send me Cook's COLOR MOVIE MAKING FOR EVERYBODY for examination on approval. Within 10 days I will remit $3.75, plus a few cents delivery charges, or return the book postpaid.

Name____________________

Address____________________

City__________ Zone_____ State__________

Company____________________

Position____________________ MM-7-49

☐ **SAVE!** **If you check here and enclose payment, publishers will pay mailing costs. Return guarantee applies, of course. United States and Canada only.**

Emergency titles

[Continued from page 258]

process can be carried on in full room light, so that the intensity of coloring you desire can be gauged visually. When this point is reached, again rinse the film in running water (five minutes this time) and let it dry.

The exact end product in my case was a decently attractive main title in which the original yellow letters were now rendered in rich black. The black background of the original card—which before toning came through on the positive film as a light gray—was now a pleasing blue green. It was not a four-color job, to be sure, but it was a usable title and it was all accomplished in much less than half a day.

Furthermore, the entire investment in materials (if you don't have them on hand) will run you only about $2.85—and the majority of them will be good for many such emergencies. Here's the complete itemization:

One 100 foot roll of positive film, perforated either for 16mm. or 8mm. use, $1.00. You can shoot up to twenty titles per roll.

Individual tubes of MQ developer at $.05 each. The developing solution can be used only once and should be thrown away following use.

One bottle of acid fixing salts, enough for a quart of solution, $.15. Measured out in 2 ounce units, this will last through many sessions.

Two 5 by 7 inch darkroom trays, of hard rubber, glass, plastic or other acid-resisting substance, approximately $1.00.

One 25 watt red glass bulb from the dime store, $.10.

One book of transparent watercolors, twelve colors in the book, $.45.

Two metal clamps to hold the film, top and bottom, while drying, $.10 at your dime or photo store.

It's a comforting thing to have these supplies in the house. With them at hand, you can always be sure of turning out an emergency title in short order. They may well save an important screening for you—as they have already for me. I know I'll never be without them.

Hints for your holiday

[Continued from page 254]

struments that they are. As suggested last month in *Tips for the Tourist*, don't stow them in the glove compartment of your car and don't leave them lying around uncovered on the seats or rear shelf. They gather dust. Once in the field, take equal care to protect these two from heat and dirt. On the beach especially, don't leave your camera or meter unprotected in the glaring sun. Stow them under the umbrella or cover them with a spare towel. Direct sunlight is also extremely hard on gelatine-type filters, hastening their deterioration markedly.

Filming on the beach, or anywhere near water, brings up another problem. This is the tendency of moisture to condense on the smooth glass surfaces of your lenses and filters. Too much care cannot be taken, especially near salt water, in the use of lens tissue under these conditions.

Another basic precaution, whether on the beach or elsewhere in bright light, should be observed in changing film. If you don't like those orange and red flashes (edge fogging, it's called) along the sides of your film, then simply do not load or unload your camera in direct sunlight. Get under a tree, on a porch or back in the car. Or, if these fail you, change reels under a newspaper or inside your coat. Sounds silly? You won't think so after your prize pictures are ruined a few times by edge fog.

Another nasty trick the sun can play on your pictures is that strange, ghostly image known as lens flare. Shaped either like a bright star or in the outline of the lens diaphragm, flares are created by rays of direct sunlight striking the lens glass. This, of course, is most likely to happen when you are shooting toward the sun itself, as with a sunset shot. Try, then, to shield the lens in some way—with the shadow of a hat or newspaper held above it—or take a camera position which blocks off the direct rays of the sun behind a tree. The funny thing about flares, however, is that they cannot be predicted by looking through the viewfinder. And furthermore they don't always happen—even when shooting directly at the glowing sunlight. So, you'll probably want to try a few of the swell effect shots in any case.

Speaking of the sun brings up in turn some basic data on times-of-day for your best color filming. Unless you deliberately wish to record the warm rosy effects of early morning and late dusk, it is better not to shoot during the two hours after sunrise and the two hours before sunset. All other colors are then overlaid with a distinct reddish tinge. Filming during the midday hours, when the sun is directly overhead, also has its disadvantages. For the shadows of natural objects will then be short and uninteresting, while the shadows under hats and face features will be dense and impenetrable.

Under other conditions of light direction, a certain amount of shadow in the scene adds effective depth and perspective. However, because of the great strength of the summer sunlight, the shadows too are correspondingly stronger and more dense. It is well, therefore, not to try and record scenes with too high a contrast range between the bright and dark areas. Color film simply can't handle it pleasantly. Thus, in choosing your scenes and viewpoints, try to compose them predominantly in highlight or in shadow—and expose accordingly.

These are, to be sure, basic precautions. But for the new filmer a fair observance of them may mean all the difference between disappointment and a happy filming holiday. For the restrictions are slight, but the returns rewarding.

Alaska invites

[Continued from page 257]

dian totems about twenty minutes from the wharf, shamefully neglected and overgrown.

On the boat. Use your first two or three days to record desirable deck shots. Ask the mate to point out whales—easily visible, blowing and sounding. You'll need your longest telephoto. Avoid excessive mountain filming. The real Alaskan scenery starts after Petersburg on the third day out.

Prince Rupert. This is the last port in Canadian territory, where the most active spot is the bank, converting Canadian funds to avoid steep fifteen percent Alaskan discount. There is a good view of town from the hill behind. And totems.

Ketchikan. The first port which looks as Alaska travelers expect. Renowned for great fishing and greater precipitation, the hills, fishing craft, totems and characteristic buildings make this the favorite Alaskan town for many photographers.

Wrangell Narrows. An unusual and thrilling sequence is possible here as the ship weaves and bobs around barbershop poles in a narrow channel. The tide controls time of passage.

Wrangell. Beautifully situated, with excellent totems and a picturesque main street. Look for the Indian totem carver.

Petersburg. Your first sight of glacial Alaska.

Juneau. The finest shot of this tourist-conscious capital is from across the bridge. Its infinite variety of steep stairs and precipitous locations will please the camera angler, while the quaint Russian church is a reminder of former Russian ownership. Aerial scenes are possible of the unbelievable ice cap behind Juneau. Look for the Alaskan Museum—Baranof's paintings and the "bubble" room.

Mendenhall Glacier. Fifteen miles from Juneau, this is the only glacier approachable by land for closeup shooting. A bus meets the boat. A real "must!"

Haines. The first seventy miles of Haines Cut-Off offer the most eye-filling array of glacial peaks visible anywhere on the Alaska Highway. Reached from Skagway down Lynn Canal by hired boat.

Skagway. End of the Inside Passage and the beginning of the '98 Trail. Look for "Ma" Pullen's Museum, "Soapy" Smith saloon, bearded citizens, Days of '98 dances and magnificent Lynn Canal.

White Pass. The most thrilling experience and spectacular scenery on the Alaskan agenda. A famous view from Inspiration Point.

Lake Bennett. The train skirts twenty five miles of colorful, mountain-girt lake, through Yukon weather as bright as Alaskan weather is wet. Look for the picturesque old miners' church.

Carcross. This is the junction point for passengers to Whitehorse or Ben-My-Chree. Here are relics of old sternwheelers and locomotives—as well as "Patsy" Henderson, an Indian who guided original gold discoverers.

Ben-My-Chree. The wilderness home of a pioneer couple in rugged setting. Real thrill is the windy, but unusual, cruise on a sternwheeler through mountain lakes.

Whitehorse. Here is the dusty, flowerless crossroads of the North, saturated with gold rush reminders. Look for the Sam McGee cabin, Miles Canyon, Whitehorse Rapids, three decker log cabin and Mounted Police headquarters. Don't miss the fantastic Indian cemetery where little houses are built for the dead in which to house their souls.

Five Finger Rapids. This is the big thrill on the 500 mile trip down the Yukon River to Dawson. Cameramen can be placed ashore to film the upstream cable passage.

Dawson City. Built on a glacier and virtually unchanged in fifty years, this fabulous gold rush town is marked by topsy-turvy buildings buckled from the ice movements. See the Robert Service cabin, the midnight sun from atop of Hunker—and the Flora Dora Dance Hall.

This, then, is the last remaining North American frontier, a land without parallel on earth, a land of challenge. But the challenge is not for the adventurer, the miner, the gambler. Alaska, today, throws down the gauntlet to the man who would perpetuate its beauties on a piece of film.

You're alongside the umpire from your seat in the stands

with Elgeet NEW TELEPHOTO LENS

1½" f:3.5 Fixed Focus
for 8mm Cameras

$31.30
(TAX INCLUDED)

ELGEET ROCHESTER
3.5 4 5.6 8 11 16
TO INF
1½" f:3.5 CINE-

WITH STANDARD LENS

WITH Elgeet TELEPHOTO

Now you can get a movie record of that close play at home plate, check on that photo finish horse race, get a close-up of that tennis ace, and hundreds of other shots right from a spectator position.

Elgeet's 1½" f:3.5 fixed focus lens gives 3 X magnification, bringing distant subjects close to your camera. Here is a triumph in optical design and quality manufacture at low cost. This new popular priced telephoto has all the features you would expect only in a high priced lens.

- Filter retaining ring for holding 21.5mm filter in lens hood.
- Click stops on diaphragm.
- Front and rear lens caps.
- Depth of focus scale.
- Satin chrome finish.

These are some of the extras in addition to the high quality optical glass, and precision manufacture of Elgeet lenses.

Get this new Elgeet Telephoto now, while the outdoor season is at its height. On sale at all good photo dealers. Send for free "Meter and Exposure Guide"—a folder that will help you get bettter movies.

Elgeet OPTICAL COMPANY, INC.
59 ATLANTIC AVE. • ROCHESTER, N. Y.
Precision Optical Products
WHERE QUALITY IS IMPORTANT... Elgeet Leads

MOVIE AND SLIDE TITLES
STILL AT SAME LOW PRICES!
Same titles formerly distributed by Bell & Howell—now sold direct. Large variety backgrounds available. No charge for tinting film Amber!
WRITE FOR *free illustrated brochure and samples*
TITLE-CRAFT, 1022 Argyle St., Chicago 40, Ill.

GRISWOLD
FILM SPLICERS
for every size and type of film, sound and silent, perforated and non-perforated. WRITE for details
GRISWOLD MACHINE WORKS
Dep't A, Port Jefferson, N. Y.

DIRECT 16MM SOUND
with MAURER RECORDING SYSTEM
For the Producer of 16 mm business, educational and religious films
- EDGE NUMBERED WORK PRINTS
- SOUND RECORDING
- DUPLICATE NEGATIVES
- SYNCHRONIZED STUDIO PHOTOGRAPHY
- RELEASE PRINTS—COLOR and B & W

GEO. W. COLBURN LABORATORY, Inc.
164 N. Wacker Dr., Dept. M, Chicago 6, Ill.

Closeups—What filmers are doing

Lewis B. Sebring, jr., ACL, for twenty years on the editorial staff of the *New York Herald Tribune*, has recently been appointed director of public relations for Union College, in Schenectady, N. Y., from which he graduated in 1923.

Primarily a peaceful man, Mr. Sebring perhaps did his most distinguished news reporting as a war correspondent attached, during the difficult first eighteen months, to General MacArthur's headquarters in the South Pacific. His outstanding films, both Honorable Mention winners, also showed this contrast. They were *Streets of Peace*, a study of the New York World's Fair, and *New Guinea Newsreel*, a record of his adventures while on war service.

Cine Social Notes: Mildred J. Caldwell, FACL, an early and able president of the Long Beach (Calif.) Cinema Club, is back on the reception desk at Camp Curry, in Yosemite National Park . . . John C. Lauber, ACL, and Mrs. Lauber, of Minneapolis, are returning to Mexico City this summer to complete a film which they began before the war.

T. J. Courtney, of Halifax, N. S., a Ten Best Award winner in 1938 and 1939 with *Riches from the Sea* and *Royal Visit*, respectively, is now director of the Nova Scotia Bureau of Information . . . Fred Evans, FACL, and Mrs. Evans, of Los Angeles, entertained at dinner recently at the Bit of Sweden restaurant for J. F. Hollywood, FACL, and Mrs. Hollywood, of Forest Hills, N. Y. Both men are top 8mm. workers.

We doubt if any short amateur award winning film since *Kaleidoscopio* (Ten Best, 1946) has created more universal interest than *No Credit*, which placed on the honors list just last year. So-o-o, naturally, we asked the producers—Leonard Tregillus, ACL, and Ralph W. Luce—to give you both the "how-do" and the "how-come" of this abstract study, created entirely in animated modeling clay.

The how-do begins on page 262 of this issue. The how-come began with the attendance of the Messrs. T. and L. at the Art in Cinema screenings put on by the San Francisco Museum of Art. Intrigued, and on occasion a little irritated, by some of the highbrow hokum which they witnessed, they decided to try an abstract film without being Serious and Significant. *No Credit* is the result, and a delightfully antic little etude it is.

Proem, their second production, is already in work. When it will be completed, says Tregillus, depends pretty directly on how much time they both snitch from their graduate studies at the University of California. "But," he adds, "one gets carried away by this stuff."

Box seat at a revolution was the unique experience offered us recently by Dr. Frank Y. Vyborny, ACL, a dentist and movie maker from Czechoslovakia, who brought in his film of the end of the Nazi regime in his native Prague.

As news of Russian and Allied successes reached the capital, the local citizenry anticipated liberation, threw up street barricades and proceeded to smoke out their former masters. The determined doctor, armed with his camera and a rifle, took to the rooftops to record the whole proceedings on film. And exciting stuff it is, too!

From all reports reaching this desk, it looks as though American movie makers are going to do a pretty thorough job of covering the face of Europe this summer. Jack Corbett, ACL, of Oakland, Calif., with two fellow teachers, is flying to France, from which they will travel across the Continent by bus, train and plane to Cairo for the return flight.

Gertrude Cohn, ACL, of Brooklyn, N. Y., is sailing for a two months' holiday in France, Switzerland and Italy, while Nathan Burkan, jr., ACL, of New York City, leaves shortly for an extensive tour of the Continent. A. B. Thaw, of Washington, D. C., left for Europe this spring and is still over there.

LEONARD TREGILLUS, ACL, co-author of *Try Clay for Comedy!*, animates a scene from *No Credit* on a miniature set made from clay.

Baltasar Parera Vilar, ACL, of Barcelona, Spain, who paid us a visit a short while ago, occupies the enviable position of being able to combine his vocation with his avocation under the happiest of circumstances. Mr. Parera's work for an import-export firm takes him on extensive trips through Europe and the Americas. With him go his camera, tripod, a supply of film and often his wife.

They were in New York City for a brief stay—after traveling through eastern Canada—and from here they were homeward bound by way of Cuba. During what must be only brief sojourns at home, Mr. Parera films his family and native countryside, just like the rest of us. The Parera regime strikes us as being as nearly perfect a design for living as any we have come across.

Harold Warner, ACL, may be no more curious than the rest of mankind, but we amiably submit the following in evidence of a valid claim.

"Gentlemen," he postcarded from California, "we received recently a long envelope from you, empty, and with a notation on the outside that it was received in Santa Ana without contents. It was stamped with a two cent stamp and unsealed. Probably advertising. But we are curious."

It *was* advertising—and we have now seen everything!

An early summer visitor to League headquarters was John Buchanan, an active member of the Cine Section, Christchurch Photographic Society, ACL, of New Zealand. Arriving in the States by plane at San Francisco, Mr. Buchanan had crossed the continent (via Los Angeles and New Orleans) by bus—a sound and sensible way of really seeing the country. He would be off the next morning, he said, for Montreal, from whence there would be sea voyages to England and then back home.

A *Few Trees, Please*, that hilarious record of landscaping on the loose, was picture-storied recently in the May number of *The American Home*. Produced by George Mesaros, FACL, the film presents a true, if somewhat terrifying, study of what can happen when you casually undertake to beautify your corner lot.

Reeling the rodeos

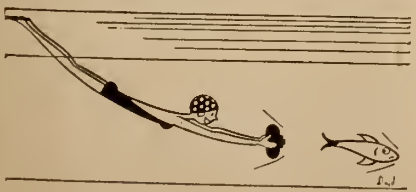
[Continued from page 259]

shots of you too, squinting into your camera, setting the focus, winding the spring. If you have a good close bucking shot, follow it with a reaction shot of you waving the camera up and down in exaggerated motion as you shoot, apparently following the action.

And now let us consider another entertainment trick to dress up the film: the running gag. A scene of nearly any action—an unsuccessful attempt to sneeze, a vain struggle to swat a fly, even an attempt to get a good scene with the movie camera—if repeated a few times, can become funnier with each repetition.

Suppose you made a running gag of one of the reaction shots mentioned above—of the cameraman, for instance. Show the cameraman checking his equipment carefully, preparing to shoot a bucking bronco scene. He finds a suitable position, squints into the finder and reaches for the button to begin to make movies. Cut in a bucking scene, then switch back to the cinematographer. A character jumps up in front of his camera, waves wildly, grins and sits down again, unaware that behind him the movie maker mutters maledictions. Repeat this enough times, with a variation of the subjects the cameraman is trying to film, from races to trick riding, and it should pull some laughs from your spectators. Especially when, after the ultimate interference, the cameraman bats the surprised character over the head with a rolled up newspaper.

Some reaction shots that you can film any time and use for running gags include: Junior learning to spin a rope and getting all tangled in the process; little Sister blowing bubble gum bigger, and Bigger, and BIGGER, until it pops; Dad making try after try to roll his own cigarette, until he finally gets a very misshapen stub lighted and then chokes on the smoke; Mother or older Sister looking through the wrong end of a telescope, rather discontentedly too, as each scene is followed by a long shot of action far away. Finally, she learns better and gets the thing to her eye properly. Whereupon a close, rugged action shot might be inserted, causing her to shrink back in terror, drop the telescope and throw up an arm as if to ward off a blow. Then show a reaction to a reaction: everybody laughing at her fright.



Now... *You Can Use Your Own Camera to Make Enlarged Prints From Your Favorite Movie Scenes With*

MOVIE-STILL

All you need is a still camera, such as any box or folding camera, loaded with ordinary roll film. Your movie film is put into the Movie-Still unit (cutting is not necessary) and the unit is held in front of the camera lens while an exposure is made.

Movie-Still may also be used as a viewer for 8 mm or 16 mm movie frames.

8 mm....... **$5.95**
16 mm...... **$5.95**

Mail Orders Filled — Add Postage
Send for Free Bargain List

Willoughbys

World's Largest Camera Store Extending a Full City Block
110 West 32nd Street • 113 West 31st Street
New York 1, N. Y. • LOngacre 4-1600

It doesn't have to be *Hamlet* to place in the Ten Best.

In fact, your film doesn't have to be on any special subject, or filmed in any special way, to win a top rating in 1949 MOVIE MAKERS contest.

If you have a family film, a travel film, a hobby film (or a feature length tragedy, a documentary, a film of significance) that you think is pretty good —enter it in the MOVIE MAKERS Ten Best Competition!

Remember: 8mm. or 16mm., color or black and white, silent or sound!

See inside back cover of this issue of MOVIE MAKERS for details.

DELTA MOVIE SPECIALS!

Here are some representative values from DELTA'S latest Listing—chock full of unbelievable and unusual bargains in movie film, cameras, projectors, accessories, etc.: 8mm color, fresh, 25 ft. dbl. 8—$2.75 (100 ft. min.); Surplus U. S. 16mm Kodachrome, 50'—$2.32 (400 ft. min.); 8mm Mag. color, fresh—$3.98; 8mm Mag. B-and-W—$2.98.

Send for your free copy of complete listing.

MAIL COUPON TODAY!

DELTA PHOTO SUPPLY (Dept. MM-7)
690 Third Ave., New York 17, N. Y.

Please RUSH latest MOVIE LISTING.

Name ....
Address ....
City & State....................Zone.......

ENO
THE OLDEST NAME IN 16MM EDITING
THE RALPH R. ENO CORP.
626 W. 165 ST. • NEW YORK
Send your film for free criticism or estimate.

NEW DEALER FEATURE PLAN

16MM Sound Features.
Dealers and Distributors CLUB PLAN

We offer the greatest package rental exchange deal on full length 16MM sound features including 1948 releases.
No location approval necessary. Territories protected.
Write for information:

Wholesale Department 2
ASSOCIATED FILM LIBRARIES, INC.
53 High Street, Hartford, Connecticut

VACUUMATE CORP

VAPORATE

EXCLUSIVE SALES AGENT

ONE TREATMENT LASTS THE LIFE OF THE FILM

MOVIE FILM PROTECTION
against SCRATCHES, WEAR
OIL FINGER MARKS
CLIMATE . . . . .

VACUUMATE CORPORATION
446 West 43rd Street, New York 18, N. Y.

GENERAL FILM LABS.
66 Sibley Street Detroit, Mich.

COLBURN LABORATORY, Inc.
164 North Wacker Drive Chicago, Ill.

Ask Your Dealer

8 CLUBS 16

The people, plans and programs of amateur movie groups everywhere

Denver salon Members of the Denver Cinema League climaxed the current season with their second annual salon at the Denver Women's Club auditorium, presenting a varied program of films from all over the country. Highlight of the evening was *Adventure on the Colorado*, 1947 Maxim Award winner by Al Morton, FACL.

The 1948 Ten Best winners, *Minnesota State Fair*, by the Minneapolis Cine Club, ACL, *Maxine's Big Moment*, by William Messner, ACL, and *Rowdy Clam Bake*, by Wilbur W. Krimpen, ACL, were featured in the show. Other nationally known filmers represented included Ralph E. Gray, FACL, George A. Valentine, ACL, Esther Cooke, ACL, Earl H. Sparks, ACL, Mannie Lovitch, ACL, Mildred J. Caldwell, FACL, Fred Evans, FACL, Charles H. Benjamin, ACL, Richard W. Thiriot, Mrs. Warner Seely, ACL, and Raymond J. Berger, ACL.

Washington banquet A dinner at Hotel 2400 in the nation's capital marked the end of a busy and successful year for the Washington (D. C.) Society of Amateur Cinematographers. Prizes were presented club contest winners for the year, medals going to the monthly award winners and cups to the season's highest point winners.

W. C. Kuhl, ACL, took top honors in the 16mm. class, with Theodore Sarchin, ACL, in second place. In the 8mm. class, first place went to Bruce Warden, ACL, with Edward Hehl runnerup. Honorable mentions went to Clarence Lahde, ACL, and George Brewster. Mr. Sarchin also received the President's Cup for outstanding achievement. A club plaque, with the first place winners' names engraved on it, went to Mr. Warden, the 8mm. top winner, to be held by him for six months. All club prizes and awards were donated by members.

WSAC's new officers for next season were formally installed. J. Donald Sutherland, ACL, succeeds Mr. Kuhl as president, the latter to serve as adviser. Others elected or re-elected were A. B. Thaw and Charles H. Ward, ACL, vicepresidents, the latter doubling as publicity director; Mr. Sarchin, secretary treasurer; John E. Oliveras and Mr. Warden, assistants, and Harold K. Wagar, program director.

PAST PRESIDENTS TROPHY of Long Beach Cinema Club is presented to Joseph Stoklasa, right, by Clarence Aldrich, current leader of club unit.

Rem Heater

WALLA WALLA CINEMA CLUB officers for 1949 are (l. to r.) J. L. Lutz, vicepresident; Clarence Ramp, treasurer; Mrs. Helen King, ACL, first woman president of the club, and Mrs. Violet Maughan, the secretary.

Cornucopia Revisited and *Our First Grandchild*, top 16mm. and 8mm. winners respectively, were screened, along with a unit production, *Presidential Inauguration.* Mr. Kuhl presided, while Raymond Gregg, chief, National Capital Parks, served as toastmaster. Don Charbonneau, ACL, general consultant for the Amateur Cinema League, was guest speaker.

New club in Vermont The Bennington (Vt.) Movie Makers, ACL, recently organized, elected as its officers Ralph R. Smith, ACL, president; Herbert E. Post, jr., ACL, vicepresident; Daisy L. Myers, ACL, secretary, and Lewis C. Carpenter, ACL, treasurer. Christopher Nieuwenhuis, ACL, was appointed librarian.

How Not to Show a Movie formed the subject of the club's initial screening. A demonstration by Mr. Post opened the session, which was followed by two of his own films, *Tummy-Cake* and *Farm Animals*, projected in the proper manner. The Harmon Foundation film, *The Motion Picture Projector—Its Care and Operation*, was also shown.

Richmond anniversary Members of the Richmond (Calif.) Movie Makers Club celebrated their third birthday recently with a dinner and screening, which was also the occasion of formal introduction of new officers for next season. R. W. Buckett was chosen president, with Arthur Jeffery vicepresident. Positions of secretary and treasurer are filled by Madeline Whittlesey and Nick Dix, respectively. The board of directors includes Clark Speelman, Harold Sloper, ACL, Tom Beddoes and George Bennett.

Willie's Dizzy Day, by Edward Kentera, ACL, and *Nightmare* and *Cable Car Concerto*, by Denver Sutton, both members of the neighboring Westwood Movie Club, were projected. Mr. Kentera was also guest speaker. J. S. Pancoast, ACL, presided at the dinner meeting.

Providence show The third annual Theatre Nite of the Providence (R. I.) Cine Club was held recently at the Wm. H. Hall Free Library in Edgewood, R. I. The program was made up entirely of club members' films, screened as follows: *New England Frames,* by Lester F. Shaal, ACL; *Fire,* by C. Leland Ramsdell, ACL; *Susan Goes to Washington,* by Milton L. Goff, ACL; *Living Flora,* by Albert Feinauer; *Vagabond Days,* by Arthur M. Sharp, and *Pay Off,* by Arthur R. Mellor.

City not county The slate of officers elected in St. Louis (Mo.), as reported in these columns in May, referred to the St. Louis County Movie Club. The election of officers of the Amateur Motion Picture Club of St. Louis, ACL, held recently, resulted in A. H. Schild being named president, with M. B. Manovill, ACL, and Ruth Pankau vicepresidents. Irma Kaiser became secretary, and A. D. Schaefer assumed the duties of treasurer. Ben Betts and Raymond Gehl were chosen directors.

The fifty foot unspliced film contest sponsored by the club this spring was won by Miss Pankau with her *Ice Storm,* and Ralph Mateka, ACL, with *A Christmas Record.*

Buffalo annual The Museum of Science in Buffalo, N. Y., was the scene of this year's salon of the Amateur Cinema Club of Buffalo. The program of eight films included the work of club members and national prize winners from other parts of the country.

From the West came *Saturday Night,* by R. W. Buckett; *Family Affairs,* by Mrs. H. D. Cameron; *Genesis, Chapter 1,* by Dr. Charles J. McDonald; *Navajo Land,* by R. V. Thiriot, and *Charlie Takes a Nap,* by R. G. Hall, ACL. The East was represented by *New England Autumn,* by Hamilton H. Jones, FACL, and *Lassie Stays Home,* by Raymond J. Berger, ACL. *Paricutin,* by Ralph E. Gray, FACL, completed the program.

N. Y. Cine session A program of color film slides by Charles Hooker opened one of the last of this season's meetings of the New York Cine Club of the Deaf, ACL. On the same program, *John Doe, Citizen,* by Frances Christeson and Harry Merrick, and *Sahuaro Land,* by Frank E. Gunnell, FACL, were also screened. For the benefit of its 8mm. filmers, a subsequent program featured *The Will and The Way,* 1940 Maxim Award winner by Chester Glassley, borrowed from the ACL film library.

The club is anxious to help other deaf and hard of hearing movie makers in the United States organize similar movie groups. Information and suggestions may be had by writing George Geltzer, club secretary, 938 Bronx Park South, Bronx 60, New York City.

Los Angeles program A recent meeting of the Los Angeles Cinema Club featured a talk, *How to Photograph a Travel Picture,* by Winton C. Hoch, Hollywood cameraman awarded an "Oscar" this year for his color work in *Joan of Arc.* A study of animation was illustrated in *The Way of Peace,* a film about the atomic bomb, screened by the producer, Dr. Wah Chang.

Picturesque Southwest, by Guy Nelli, ACL, was also projected by the producer. Other films shown were *The Evolution of the Butterfly,* by Jack Staikey; *The Art of Enjoying Pictures,* by William J. Palmer, and *Your Movie Camera and How to Use It,* by Paul Burnford, English producer and author.

New on West Coast The newly formed Everett (Wash.) Amateur Movie Club, ACL, at its initial session, adopted a constitution and chose its first officers. Carl O. Boynton is president, and David Carlson, ACL, is vicepresident. James Robinson became the club's secretary treasurer. William Marchand was named the club's still photographer.

An open panel discussion of film techniques followed the screening of travel films produced by Mr. Boynton.

Mt. Vernon gala Under the sponsorship of the Department of Audio-Visual Instruction, Board of Education, the eleventh annual Movie Nite of the Mount Vernon (N. Y.) Movie Makers was staged in the A. B. Davis High School auditorium early in June.

Events of the Year, from films of members Ulysses N. Earle, George Kirstein and Mr. and Mrs. George H. Heely, headed the program. *Milky Way,* by Walter Bergmann, FACL, *Pursuit of Happiness,* a group film produced by members directed by Mr. Bergmann, and *Variety,* by Mr. Kirstein, made up the balance of the show.

Cannes invites The Third International Amateur Film Festival, to be held at Cannes, France, from September 3 through September 11, 1949, extends a cordial invitation to American amateurs to send films in competition.

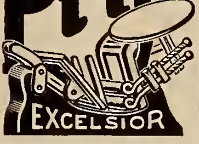
Entries may be on 8mm. or 16mm. film, black and white or color, and may

TRADE FIBERBILT MARK SHIPPING CASE
Safeguard your Film. Ship in FIBERBILT CASES.
400' to 2000' 16mm.
FIBERBILT CASE CO.
40 WEST 17th ST.
NEW YORK CITY

DISTINCTIVE EXPERT
TITLES and EDITING
For the Amateur and Professional
16 mm. — 8 mm.
Black & White and Kodachrome
Price list on request
STAHL
EDITING AND TITLING SERVICE
33 West 42 St. New York, N. Y.

Two 3¢ stamps for giant catalogue. State size.
8-16mm Silent, Sound, Sales, Rental, Exchanges.
Movies ★
REED & REED DISTRIBUTORS, INC.
7508 3rd AVE., BROOKLYN 9, N. Y.

KODACHROME DUPLICATES
8MM. and 16MM. FINEST QUALITY 11c PER FOOT
Mail Orders Accepted
Hollywood 16mm. Industries, Inc.
6060 HOLLYWOOD BLVD. AT GOWER
HOLLYWOOD 28, CALIF.



Print Your Own Film Titles
Photo titles, stationery, greeting cards, bookplates, advertising. Easy rules. Raised printing like engraving, too. Print for others, big profits. Send dime for press samples, Supply Book, all details and special advice on your needs. No obligation.
Kelsey Inc. F-48 Meriden, Conn.

2¼ x 3¼ COLOR PRINTS 50c each
Price of larger prints on request
From 8 and 16mm Color Film
Send 3 frames or tie thread next to frame desired. Add 25c handling charge on orders of less than $5.00. No C.O.D.'s.
HOUSE OF COLOR
1108 Seal Way Seal Beach, Calif.

Cinélarger
MAKE FINE, LIVELY, LARGE PRINTS FROM 8mm OR 16mm MOVIE FILM, SAFELY PROMPTLY & ECONOMICALLY USING No. 620 ROLL FILM. COPIES B&W OR COLOR MOVIES ON TO B&W FILM, OR COLOR MOVIES ON TO COLOR FILM, WHICH AFTER EXPOSURE IS DEVELOPED AND PRINTED IN THE USUAL MANNER. CUTTING OR SPLICING MOVIE FILM COMPLETELY ELIMINATED. AT DEALERS EVERYWHERE
$18.95 TAX INCLUDED
WRITE FOR FREE LITERATURE 53
TESTRITE INSTRUMENT CO., Inc
NEW YORK 3, N. Y.

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to Movie Makers. New classified advertisers are requested to furnish references.

■ Movie Makers does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS SAYS: When reputation counts . . . Write Bass. Always a better buy in new and used Cinegraph equipment.—*CHARLES BASS*, president. Used 16mm. B. & H. 70A, Cooke *f*/3.5 and case, $67.50; used 16mm. B. & H. 70E, Cooke *f*/1.8 coated, hand crank rewind, positive finder and case, $167.50; 16mm. Zeiss Movikon, Sonnar *f*/1.4, case, $385.00; 16mm. B. & H. 400 watt projector Model 57, with case, $57.50; 16mm. B. & H. Show Master, 2000 ft. capacity, 750 watt bulb, with case, $150.00. We buy 'em, sell 'em, and trade 'em. Complete stocks of new Cine equipment, all makes. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago 2, Ill.

■ GUARANTEED fresh, panchromatic film, 25′ 8mm. Weston 80, $1.65; 25′ 8mm. color, $4.10; 25′ 8mm. color base, $2.25; 100′ 16mm. outdoor film (antihalo), $3.45. Free machine processing; MK PHOTO, 451 Continental. Detroit (14), Mich.

■ ARRIFLEX, Auricon, Bell & Howell. Magazines, lenses, all 16mm. and 35mm. studio equipment and recorders bought and sold. Write for Mart Message. CAMERA MART, Inc., 70 West 45th St., New York 19, N. Y.

■ CINE Lenses—High speed, telephoto wide angle—for all those beautiful outdoor spring and summer shots. IN FOCUSING MOUNTS COATED FOR 8MM. CAMERAS: 9mm. *f*/2.7 Wollensak wide angle (fixed focus), $43.75; ½″ *f*/1.9 Wollensak Raptar, $55.42; 1⅜″ *f*/3.5 telephoto anastigmat, $39.50; 2″ *f*/2 Schneider Xenon, $99.50; 3″ *f*/4.5 Kodak anastigmat, $59.50. IN FOCUSING MOUNT COATED FOR 16MM. CAMERAS: 17mm. *f*/2.7 Carl Meyer wide angle, $54.50; 3″ *f*/1.8 Astro Pan Tachar, $279.50; 6″ *f*/5.5 Schneider Tele-Xenar, $134.50. These are only a few of our tremendous selection—the world's largest stock of lenses—We have what you want—15 day trial—satisfaction guaranteed—Send this ad in for free catalog and lens list. BURKE & JAMES, Inc., 321 So. Wabash Ave., Chicago, Ill., U.S.A. Att: M. A. Milford.

FILMS WANTED

■ I BUY—sell, swap, rent S. O. F., 8 and 16mm. films, list free. HARVEY IRIS, Box 539, Brockton, Mass.

■ CHICAGO and Philadelphia 16mm. Kodachrome scenes. Send description and price to SWAB, 3438 Wyckcliffe Parkway, Toledo 6, Ohio.

FILMS FOR EXCHANGE

■ FREE! Movies loaned free—2000 sound; silent. Send $1.00 for listings to obtain loan free—no other charge. EXCHANGE your films, $1.00 per reel. STASI SOUND SERVICE, Dept. M, 133 Murray St., Elizabeth 2, N. J.

FILMS FOR RENTAL OR SALE

■ CASTLE Films for sale; 8mm.-16mm. silent and sound; complete stock, orders shipped day received by STANLEY-WINTHROP'S, Inc., 90 Washington St., Quincy 69, Mass.

■ USED and NEW Castle films, 8-16, silent and sound. Send for lists. ALVES PHOTO SERVICE, Inc., 14 Storrs Ave., Braintree 84, Mass.

■ UNUSUAL 8-16mm. film subjects. Kodachrome projection length sample, $1.00. Color slides sample, 40¢. Films exchanged; big catalog 25¢; refunded first order. NATIONAL FILM SUPPLY, Broadway Sta. (E), Toledo 9, Ohio.

■ EXCLUSIVE: Select movies, sports, musicals. Projectors, screens. Large stereoscope-viewer, unique filmstrips, $2.98. Free catalog. HOME PIX, 1674 Broadway, New York 19.

■ 85 KODACHROME movies! War, Atom Bomb, Travel. Air. National Parks, Beautiful Models, Catalog, 3¢ stamp. 2 scene "Waikiki" sample, $1.00. Specify 8mm. or 16mm. WORLD IN COLOR PRODUCTIONS, Elmira, N. Y.

■ UNIQUE FILMS. Send stamped, self-addressed envelope for FREE catalog. VERNON PHOTO SUPPLY, Mt. Vernon, N. Y.

■ SOUND FILM LIBRARY; other interests. F. L. HAWLEY, 3719 English Ave., Indianapolis, Ind.

■ FREE MOVIES. Thousand of subjects; interesting; entertaining; fascinating. New Directory—only 50c. INTERNATIONAL CINE SOCIETY, Dept. 102-R, 1300 Taylor N.W., Washington 11, D. C.

MISCELLANEOUS

■ TWO enlargements and negative from your movie film. Send frames and one dollar. CURIO PHOTO, 1187 Jerome Ave., New York 52.

■ KODACHROME DUPLICATES: 8mm., or 16mm., 11¢ per foot. Immediate service on mail orders. HOLLYWOOD 16MM. INDUSTRIES, Inc., 6060 Hollywood Blvd., Hollywood 28, Calif.

■ NO Negative ? ? ? Send picture and $1.00 for new negative with enlarged print to CURIO PHOTO, 1187 Jerome Ave., New York, N. Y.

■ TITLE MAKING, free booklet. WESTWOOD CINEMA CO., 635 Victoria Street, San Francisco, California.

■ RIFLES, shotguns, pistols—Firearms of all types, all makes taken on trade towards ALL photographic equipment. Highest trade-in allowance at NATIONAL CAMERA EXCHANGE, 86 So. Sixth St., Minneapolis 2, Minnesota. Authorized agents for Eastman, Argus, Revere, Bell & Howell, Keystone, Graflex—in fact every great name in photography. Trade your firearms on photographic equipment now.

■ SOUND RECORDING at a reasonable cost. High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory service. Color printing and lacquer coating. ESCAR MOTION PICTURE SERVICE, Inc., 7315 Carnegie Ave., Cleveland 3, Ohio; Phone: Endicott 2707.

How GOOD is a "good" movie?

Ever wondered how good your movies are? Ever had a sneaking hunch they might turn out to be pretty good—in competition?

Chances are, you have . . . But you haven't been able to dig up the competition. And so you keep on wondering: *Are my movies* GOOD?

Well, if you're an amateur movie maker *(anywhere in the world)*, you can now see how you stack up with the competition.

How? By entering the MOVIE MAKERS Ten Best Competition of 1949!

Remember: 8mm. or 16mm., color or black and white, silent or sound!

You'll find full details on the Ten Best Competition on the inside back cover of this issue of MOVIE MAKERS

be silent or accompanied with sound on disc, magnetic recording or film track. Each competitor may enter a maximum of two films, without restriction on length.

Entries from the United States should be forwarded to Leon Baume, official U. S. correspondent for the Festival, at 220 East 73rd Street, New York 21, N. Y.; they must reach him on or before August 15. A $5.00 entry fee for each picture will be charged to cover shipping costs, insurance fees and customs clearance—all of which details will be taken care of by Mr. Baume. Official entry blanks and detailed regulations may be had from him on request.

Philadelphia ballots

In the recent election of officers by the Philadelphia Cinema Club, the entire slate of this year's office holders was re-elected. Dr. Raymond L. Chambers, ACL, succeeds himself as president, with Alfred E. Nichols, ACL, as vicepresident. The secretary and treasurer remain Dr. Robert E. Haentze and Victor R. Fritz, respectively.

Installation ceremonies took place at a dinner meeting of the club, at which the annual contest winners were also announced. The two top winners in the 16mm. class were *The Tross's at Christmas*, by Robert A. Tross, ACL, and *Vacation in the Adirondacks*, by Robert R. Henderson, ACL. In the 8mm. field, Dr. Haentze won first place with *A Night at the Movies*, with Leonard Bauer, jr., placing second for *Corn Tassels*.

San Jose exhibition

The annual members' exhibit of the San Jose (Calif.) Movie Club held this spring highlighted the club's activities during the past nine months. Les Olsen, ACL, projected his *Historic Washington*, a 16mm. color film of the nation's capital. Fearn L. Hobbs, ACL, showed her *Four Seasons*. Other films screened included *Cutting Up*, by Thelma Rhoten; *News Events*, by Earl Brisbin; *The Yosemite*, by Frances Dederich; *See California First*, by Emerson Owen; *Native Flowers of Texas*, by Howard Lederer, and *Grooming the Iron Horse*, by Charles Asi.

M'pls annual show

The twelfth annual spring show of the Minneapolis Cine Club, ACL, opened with the club production, *Aquatennial*, and ended with a special unit production, *MacNamara's Band*.

All the work of club members, the show also included *Camp Life*, by Stanley R. Berglund, ACL, and Dr. Maurice A. Lowe, ACL; *West of the Rockies*, by Dr. Leonard J. Martin;

Selecting the Citrus Queen, by G. L. Larson, ACL; *Perfidy Uncorked*, by Howard Field; *Flat Top*, by Russell C. Duncan, ACL; *Celebration of San Xavier Mission*, by Oscar L. Haertel, ACL; *Sport of Kings*, by John C. Lauber, ACL; *Seminole Indians*, by Elmer W. Albinson, ACL, and, under the general title of *Featuring the Kids*, four children's films by Alan H. Pahr, Lawrence Berglund, Stanley R. Berglund and Dr. Martin.

Australian awards L. K. Anderson, of the Adelaide Filmo Club, won this year's A.A.C.S. Award sponsored by the Australian Amateur Cine Society, ACL, of Sydney, Australia. The winning film, *The Children's Little Pets*, is 220 feet of 8mm. color. Second place went to club member F. A. Bellingham for *White Wings*, 400 feet of 16mm. color, and third position was filled by another 8mm. color production, *The Frog Prince*, by P. B. Sutcliffe, of the Auckland 8 Movie Club, ACL, of New Zealand.

Okla. fetes Gray Ralph E. Gray, FACL, was guest of honor recently at a banquet given him by officers and directors of the Movie Makers Club of Oklahoma City, ACL. On the following evening he screened his well known films, *Paricutin* and *Mexico At Work and At Play*, before a capacity audience of over 300 members and guests.

H. A. Houston, ACL, club director, presented Mr. Gray with a plaque on behalf of the club "in recognition of his outstanding contribution to and advancement of amateur movie photography."

Try clay for comedy!

[Continued from page 263]

larly, to slow down the motion gradually in order to make the movement more lifelike and less mechanical. Since the most charming attribute of clay is its plasticity, it also is well to change the shape of the figure. Try to have the forms move *within themselves* rather than just travel around the set. Inspiration usually comes as you animate, so that a delightfully spontaneous effect is obtained.

SPECIFIC SUGGESTIONS

Although you can do practically anything you want with clay, there are a few suggestions, based on our experience, which may prove helpful.

Never have more than a few pieces moving at any one time, since the animation can become too tedious and mistakes can easily be made.

Try to have the hand that moves the clay be the one that clicks the shutter. In this way, the hand won't be accidentally photographed.

If possible, build some of the set with clay, as the figures will stay in place much better. When the figures are particularly slender, they may be strengthened by imbedding lengths of thin electrician's solder in them. Solder may also be used to hold pieces in place where they would normally fall down. Toothpicks will also serve for this purpose.

The illusion of depth may be obtained by distortion of perspective. However, the figures must stay at the same distance from the camera unless a complete set is made of proportional sizes in order to maintain the illusion.

Use as much color as possible—in the clay, the sets and the lights. We have found that the use of theatrical gelatine color filters over some of the lights adds considerably to the effectiveness of selected scenes.

The development of a story in the film might be of some use in tying the film together. But the value of this may well be overshadowed by the inhibitions it places on the animation and the loss of spontaneity resulting from following a story line.

However, even without a story, it *is* possible to set a pace or establish a mood with the animation. This is particularly effective when the background music is chosen prior to shooting the film. Lacking the means to synchronize a phonograph turntable to our projector, we found that animating with the same number of beats per minute as in the music gave a sufficient degree of synchronization. For this purpose a frame counter is necessary, so that the accents in the animation can be made to correspond to the phrasing of the music.

If you are still skeptical of the feasibility of extensive animation with modeling clay, why not spend an evening shooting a half minute or so on your next roll of indoor film? The results will be surprising—and intriguing. You should be warned that the stuff gets you!

BARGAINS!
in 8mm, 16mm and sound films
All O.K. but overstocked. Astounding prices. Also some used projectors and cameras at very low prices.
State size you are interested in and we will send lists.
CASH OR TERMS
WE ALSO BUY EQUIPMENT AND FILMS FOR CASH or trade for other equipment.
FRANK LANE AND CO.
5 Little Bldg. Boston, Mass.

THE ONLY BOOK DEVOTED EXCLUSIVELY TO TITLES
Every step explained, simply and thoroughly.
Only $1 POSTPAID
It Answers Every Title Making Problem
Sold Only by Mail
MAIL A DOLLAR BILL TODAY
HOW TO TITLE HOME MOVIES 8 mm 16
85 PAGES ILLUSTRATED
WESTWOOD SALES CO. 635 VICTORIA AVENUE, SAN FRANCISCO 12, CALIFORNIA.

UHLER CUSTOM BUILT Cine MACHINERY DETROIT U.S.A.
MOTION PICTURE 16MM PRINTERS 8MM
CONTINUOUS-STEP-REDUCTION
SEND FOR DESCRIPTIVE LITERATURE
UHLER Cine Machine Co.
16519 WASHBURN AVE. DETROIT 21, MICH

1949 BINDERS
MOVIE MAKERS offers an attractive, black fabrikoid, gold lettered binder for your copies of this magazine. A metal device enables you to insert and remove the magazines easily. Price $2.50.
Send your order accompanied by remittance to
MOVIE MAKERS 420 Lexington Avenue New York 17, N. Y.

8MM—16MM KODACHROME BLACK & WHITE
ELECTRONIC CONTROLLED
MOVIE DUPLICATES
8MM Enlarged to 16.
16MM Reduced to 8.
Free Catalog on Request.
NATIONAL CINE LAB
BOX 4425 • WASHINGTON 17, DC

Double Feature 16mm Sound
We rent you two 16mm. sound features in one shipment for $7.90. Three hours of fun, drama, mystery, adventure or music with well-known Hollywood stars. Many 1948 releases. No obsolete or dated films. Join this new "Club Plan." References required. Location approval unnecessary. Address: Associated Film Libraries, Inc., 53 High Street, Hartford, Connecticut.

Easy • Quick • Convenient
MOVIES BY MAIL
from our
FILM RENTAL LIBRARY
FREE! our 1949 Sound movie catalog, hot off the press. Feature programs as low as $3.75.
Write to Dept. R
PEERLESS CAMERA STORES
FINEST HOME MOVIE SELECTION
138 E. 44th St., New York 17, N.Y.

MEN, NOT MACHINES

IN *The Reader Writes* column of this issue of MOVIE MAKERS there appears a letter from a reader (of necessity quoted only in part) which we have entitled *Moved to Comment.*

The burden of this letter, if we understand it correctly, seems to be twofold. Objecting in general to the display of movie and still camera equipment which illustrated our June article, *Tips for the Tourist,* our correspondent suggests (1) that it is unusual, if not unique, for any amateur filmer to own such an inventory and (2) that its presentation in MOVIE MAKERS cannot but be discouraging to Mr. Average Filmer—whoever he is. Here, claims our correspondent, is pictorial proof that fine machines make the fine movies—not the men and the brains behind them.

As for the first point, we have been moved to comment ourselves—immediately following the letter. In general, it is our feeling that how much equipment an amateur may own is a matter of personal choice, dependent far more on his interest than his income. We are not concerned with it.

But we are concerned—and deeply—with point No. 2. It is natural, we suppose, for some filmers (largely the lazy and unaspiring) to feel that if they too only had a four lens Super-Cine they could immediately create a Maxim Award winner. In our judgment, this is false and reversed reasoning. A fine camera no more guarantees a fine film than does a Steinway the creation of a symphony. The competence and creative ability of the artist come first. Fine tools, when they follow, serve only to enhance these talents.

Maxim Award winners have been made before now with truly modest, even antiquated equipment. They will be again. For great movies are created by imagination, not money, and by *men*—not their machines.

THE AMATEUR CINEMA LEAGUE, INC.
Founded in 1926 by Hiram Percy Maxim

DIRECTORS
John V. Hansen, *President*
Ethelbert Warfield, *Treasurer*
Joseph J. Harley, *Vice President*
James W. Moore, *Managing Director*

C. R. Dooley
Ralph E. Gray
H. Earl Hoover
Harold E. B. Speight
Stephen F. Voorhees
Roy C. Wilcox

The Amateur Cinema League, Inc., sole owner and publisher of MOVIE MAKERS, is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Six dollars a year.

AMATEUR CINEMA LEAGUE, INC., 420 LEXINGTON AVE., NEW YORK 17, N. Y., U. S. A.

All good cameras got wings

[Continued from page 253]

recognized on the screen. A few good cloud shots will be the spice of the program. Yet a lot of cloud pictures, like a lot of anything, can also be very monotonous. Your best shots will be from low altitudes around take-off and landing time. Then you will be close enough to the ground to show objects plainly in your movies.

USING CAMERA SPEEDS

But don't forget that you are moving at several hundred miles an hour. Thus objects pass out of view much faster than expected. Camera speeds of 24 frames a second at medium altitudes and 32 frames a second when near the ground will expand the short time you have to shoot into a longer screening time. This will also smooth out the effects of rough air and plane maneuvering. The resulting shorter exposures will also give a sharper image. Above 5000 feet, 16 frames a second will preserve the more subtle plane movements on the screen.

EXPOSURES FROM THE AIR

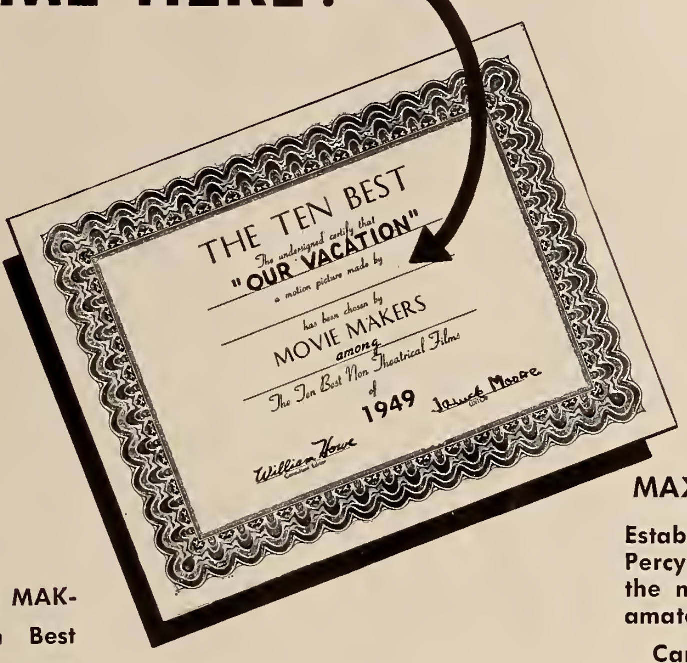
What, now, about exposure calculations in air filming? In general, the use of an exposure meter is tricky business, for it will be affected by the brilliance of the air. Thus, it may be better to guide yourself by the exposure table presented with this discussion. Because of the low reflectance of dark soil and foliage, exposures for average landscapes are calculated as for dark objects. For subtle and unusual subjects, such as a rainbow, try straddling your exposures. This technique calls for taking one scene at what you believe is the right exposure. A second is made at half a stop more light and a third at half a stop less. If there is time, this really pays dividends with color film for the ultimate in results.

FILTERS WILL HELP

The writer always uses at least a haze filter for aerial color pictures. If you like warmer colors, especially at high altitudes, a CC-14 or CC-15 filter will reduce the bluishness (actually ultraviolet) still further. The use of indoor color film with the appropriate correction filter for daylight use will reduce the effects of a slight haze. Color film is the best for aerial work, since colors give the best separation between objects in the fairly flat lighting encountered. For instance, color emulsions will show a greater difference between fields of yellow ripe wheat and green corn than will black and white. With the latter films the correct filters will be Aero 2, K-2 or a G. Any one of these helps cut through haze and improves contrast between objects.

If you want to make movies from private planes, then pick the slower high-wing models. Shoot through open windows if that doesn't affect the flying characteristics of the plane. If you don't have to take pictures through a window pane, there is no necessity for staying on the shady side of the plane. Shoot with the sun when using color film, but when using black and white film shoot against the sun. The latter gives additional texture and separation because of the contrasting shadows. Finally, don't take chances with your neck by flirting with the local church steeple. The pictures are not worth it. A very small minority of private pilots are the worst daredevils imaginable. So know the man you are flying with unless you want a thrill.

WOULD YOU LIKE TO SEE YOUR NAME HERE?


THE TEN BEST
The undersigned certify that
"OUR VACATION"
a motion picture made by
has been chosen by
MOVIE MAKERS
among
The Ten Best Non Theatrical Films
of
1949
Moore
William Howe

YOU MAY PLACE IN
THE TEN BEST
of
1949

The TEN BEST CONTEST

Established in 1930, MOVIE MAKERS selection of the Ten Best amateur films of the year is the oldest, most honored contest in the world of personal filming. It is open to

- **Amateurs Everywhere**
- **8mm. or 16mm. Films**
- **Black and White or Color**
- **Silent or Sound**
- **Short or Long**
- **On Any Subject**

THE Ten Best selections are made by the staff of MOVIE MAKERS from all films seen by it during the year. The selection is not limited to League members. Any movie maker, anywhere in the world, may compete.

For the judges seek only quality—quality of camerawork, film planning, editing, titling and above all, creative movie imagination.

OR WIN THE
HIRAM PERCY MAXIM
MEMORIAL AWARD

THE MAXIM MEMORIAL AWARD

Established in 1937, the Hiram Percy Maxim Memorial Award is the most treasured trophy in the amateur film world.

Carrying with it a cash prize of $100.00 and a miniature, silvered replica of the Memorial, the Maxim Award is given annually to the one amateur film judged the *best* of the Ten Best.

The Maxim Award *has been won* by all kinds of films—8mm. and 16mm.—black and white and color—silent and sound—short and long.

Any fine film can win. *Your* film can win—by entering it in the Ten Best Competition for 1949, closing OCTOBER 15.

Rules governing the selection of MOVIE MAKERS Ten Best Films of 1949 and the Hiram Percy Maxim Memorial Award

1 The competition for placement in MOVIE MAKERS Ten Best Amateur Films of 1949 and for the receipt of the Hiram Percy Maxim Memorial Award is open to anybody, anywhere, subject to the provisions of these rules.

The competition is likewise open to all films originally produced on 8mm. or 16mm. stock, black and white or color, silent or sound, subject to the limitations of General Class and Special Class hereinafter discussed. The competition is not open to 35mm. films nor to reduction prints therefrom.

2. Film entries submitted by persons living outside of the United States must, because of American customs rulings, be made on film stock originally manufactured in the United States.

Such entries from outside of the United States should be forwarded by parcel post—not express—and must be valued at less than $100.00 U. S. funds.

Entries from outside of the United States which fail to comply with one or both of these provisions cannot be received and will not be cleared through customs.

3. To classify entries, the certificate at left (or a copy of it), adequately filled out, must be provided for each film that is submitted. Certificates should not be enclosed in the film cans, but should be forwarded by First Class mail.

4. In the selection of the Ten Best Amateur Films, only films of the General Class—consisting of pictures which the maker has not rented, sold or received compensation from a client for, or will not so do prior to December 1, 1949—will be eligible for consideration.

The winner of the Hiram Percy Maxim Award will be chosen from among these pictures selected as the Ten Best Amateur Films of 1949.

5. An undetermined number of films will be awarded Honorable Mention, which, in the opinion of the judges, deserve such recognition.

Both General Class films and Special Class films—for which latter pictures the maker has received compensation or will receive rentals or compensation prior to December 1, 1949—shall be eligible for Honorable Mention awards.

6. Phonograph records for musical accompaniment may be submitted with films, but their order of playing and change-over cues should be clearly indicated by an accompanying score sheet. Typewritten or recorded narrative also may be submitted with any picture which has been planned for its use. Such musical and narrative accompaniments will be judged on their own merits.

Magnetic recordings in accompaniment of films, either on tape or on wire, also may be submitted but their reproduction with films will be contingent on MOVIE MAKERS ability to secure the indicated reproduction facilities.

No phonograph records of any kind can be received from outside the United States because of trademark regulations governing this product.

7. Films, records and narratives will be reviewed and returned promptly, but it may take a period of two weeks or more to review films submitted after October 1, because of the last minute rush.

8. Selection of the Ten Best Amateur Films, the Honorable Mention winners and the Maxim Award winner will be made by the editorial staff of MOVIE MAKERS. The judges will decline to discuss their decisions with competitors.

9. No officer or director of the Amateur Cinema League and no staff member of the League or of MOVIE MAKERS is eligible to compete for placement among the Ten Best Amateur Films, the Honorable Mention winners or for the Maxim Award.

10. October 15, 1949, is the closing deadline for the competition. All entries to be considered for selection among the Ten Best Amateur Films, the Honorable Mention winners or for the Maxim Award must reach the office of MOVIE MAKERS, 420 Lexington Avenue, New York 17, N. Y., on or before that date.

Send the Certificate Below for Each Film That You Submit to
MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

Place ____________________

Date ____________________

I, ____________________
(name)

certify that: (cross out inapplicable statement)

1. I have NOT rented, sold or received compensation from a client, and will not so do prior to Dec. 1, 1949, for:

2. I HAVE rented, sold or received compensation from a client, or will so do prior to Dec. 1, 1949, for:

a motion picture made by me entitled

____
(name of film)

____
(signature)

SAVE THE BEST OF YOUR SUMMER

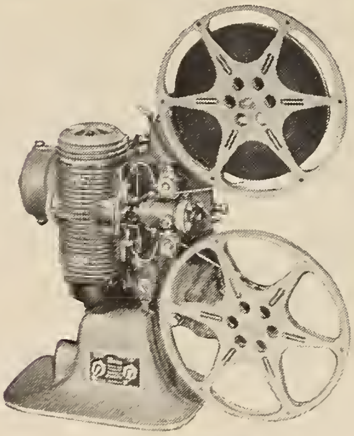
WITH

Bell & Howell

HOME MOVIE EQUIPMENT

For your personal vacation travelog, choose a Bell & Howell *matched* Camera and Projector. You'll *take* professional pictures easily, you'll *show* professional pictures—for every Bell & Howell matched pair is precision-engineered to insure that *what you see, you get!*

FILMO
AUTO-8
BELL & HOWELL COMPANY

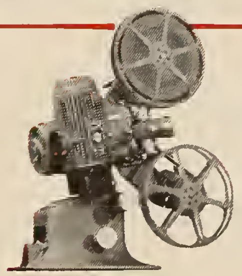


NEW BELL & HOWELL REGENT PROJECTOR

Engineered to match your Bell & Howell 8mm camera. Better screen illumination than any other popular make of 8mm projector, regardless of lamp wattage! Silent, all-gear drive; 400-ft. film capacity. Filmocoted f/1.6 lens. Only **$149.50.** Case, **$10.**

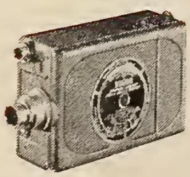
BELL & HOWELL AUTO-8 CAMERA

The finest 8mm camera made! Magazine loading. Swifturn 2-lens turret, positive viewfinders automatically positioned with lens. Five speeds including slow motion, plus Singlepic release. Selfoto lock. With Filmocoted f/2.5 lens only, **$174.42.**



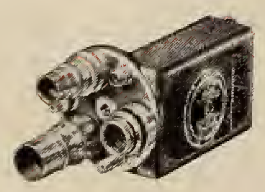
BELL & HOWELL DIPLOMAT PROJECTOR

Ideally matched to Auto Load Camera. Shows 16mm films with professional perfection. 1000-watt illumination; silent, all-gear drive. With case, **$273.30.**



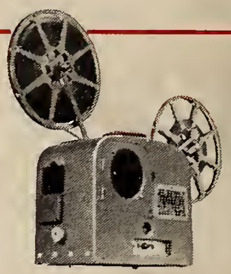
BELL & HOWELL AUTO LOAD CAMERA

Loads in an instant with a magazine of 16mm color or black-and-white film. Positive viewfinder. Filmocoted f/2.5 lens insures bright, clear pictures. **$186.67.**



BELL & HOWELL AUTO MASTER CAMERA

Only 16mm magazine camera with turret head that automatically matches viewfinder to lens in use. With f/2.5 Filmocoted lens only, **$305.08.**



NEW SINGLE-CASE FILMOSOUND

Weighs only 35½ pounds, has sound and silent speeds, stops for stills. UL approved. Easy to use. Incorporating traditional B&H quality, an outstanding value at **$449!**

GUARANTEED FOR LIFE! During life of product, any defects in workmanship or material will be remedied free (except transportation).

Bell & Howell Company, 7143 McCormick Road, Chicago 45.

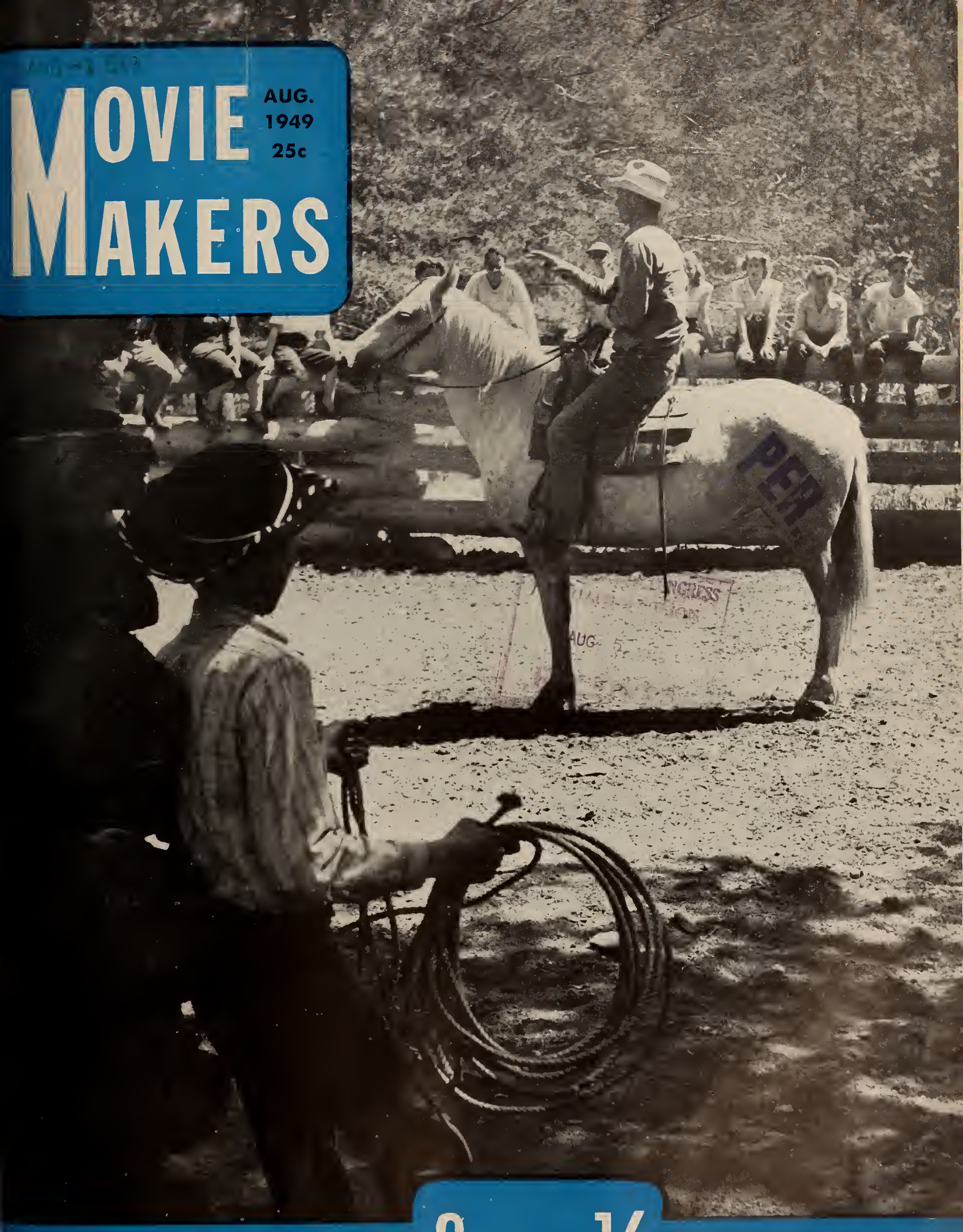
Precision Made by

Bell & Howell

Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World

AUG.
1949
25c

MOVIE MAKERS

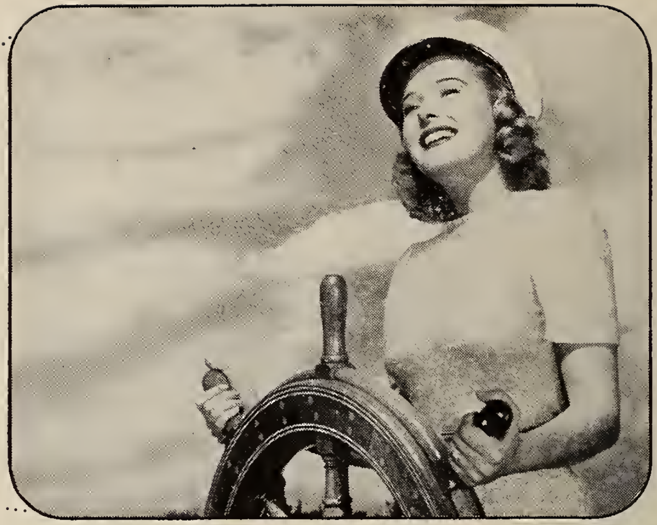


NGRESS
AUG 5

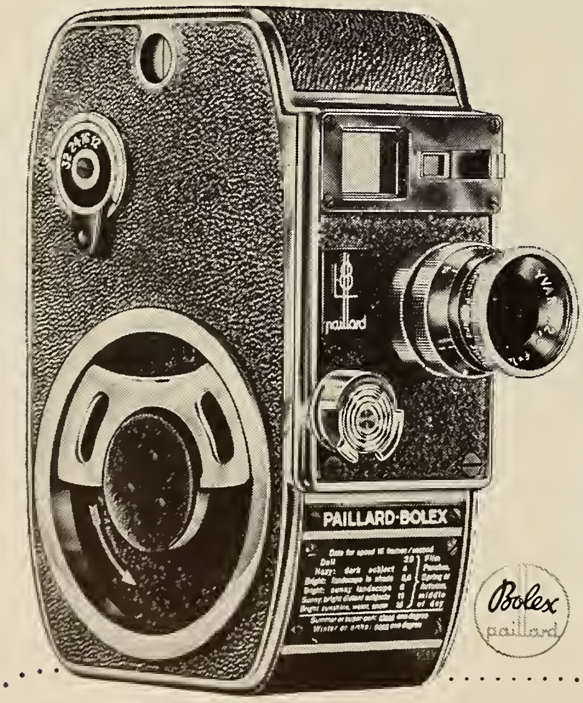
THE MAGAZINE FOR 8 mm. & 16 mm. FILMERS

MAKE A FILM CLEANER • FILMING GLACIER PARK • THE GALLUP INDIANS

Such vivid action shots are *easy* with the Bolex Model L-8. Flawless registration of the image on the film brings your picture to the screen *just as you want it.* A natural result of the perfect synchronization between the Kern-Paillard* optical system and the Bolex shutter mechanism. A Bolex exclusive in the 8mm field.



For the ONE Movie Maker in 10 Who Really Wants the BEST Pictures



The Bolex Model L-8 is priced at only $119.50
(incl. Fed. Tax)

Equipped with the fine focusing-mount Kern-Paillard ½" f/2.8 Yvar lens.*

With the Bolex L-8, you're *sure* that the action-packed drama you shoot will live again in all its lifelike clarity on your screen.

A priceless possession, film taken with the Bolex L-8—made possible by the meticulous workmanship of Swiss precision craftsmen. Their skill assures you of dependability of performance every time—regardless of the hazards of wind, tide, spray...or even a rocking boat. *You can depend upon your Bolex L-8!*

***Kern-Paillard Ciné Lenses** are unsurpassed by *any* other make. Precision-made by Swiss craftsmen, Kern-Paillard coated lenses get *flawless detail* on the film. They are available in 12.5mm, 1" and 1½".

Write today for descriptive folder to: **Paillard Products, Inc.,** 265 Madison Avenue, N. Y. C. 16. Bolex Cameras are sold and serviced through leading camera dealers everywhere.

Bolex
MOTION
PICTURE CAMERAS
A PAILLARD PRODUCT

For the ONE Movie Maker in 1,000 Who Can Appreciate Precision Engineering

Here's what you get in the Bolex L-8.

Foolproof Threading: Requires less than a minute.

Film Capacity: 25′ daylight loading spools. Double-eight films either color or black-and-white.

Viewfinder: Telescopic type, exact in picture area.

Footage Counter: Automatically resets to zero when film is removed.

End Painter: Black pointer appears in viewfinder as film nears end.

Governor-Controlled Spring Motor: Spring cannot be over-wound; handles 7′ of film in one winding.

Variable Speeds: 12, 16, 24, and 32 frames per second.

Trigger Release: Release button provides for the making of exposures by the fingertip release method; also is safety lock.

Fully Protected Pressure Plate: Is held against movement both vertically and horizontally, assuring rock-steady pictures.

Genuine Leather Outer Case: All metal parts chrome-plated, highly polished.

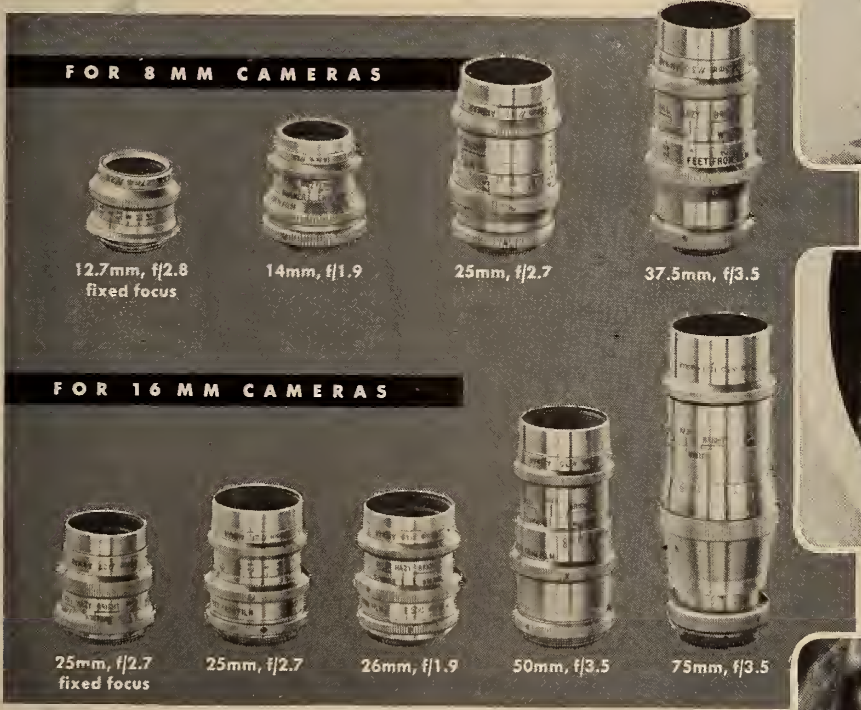
Light weight: 1 lb. 12 oz. with lens; dimensions 4⅞" x 3⅛" x 1¾".

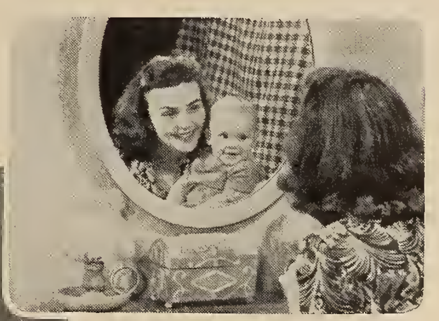
Zipper Carrying Case of Suede Leather: Tripod socket, carrying strap, take-up spool, etc.

The Bolex is a precision instrument built like the finest Swiss watch by Swiss craftsmen.

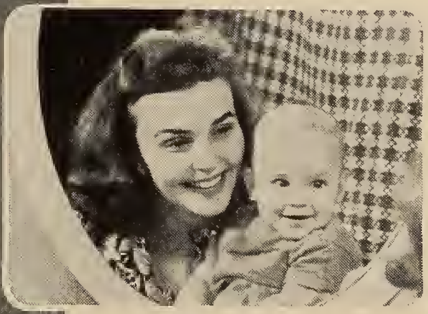
©CIB 203191

"For professional quality in Your movies"

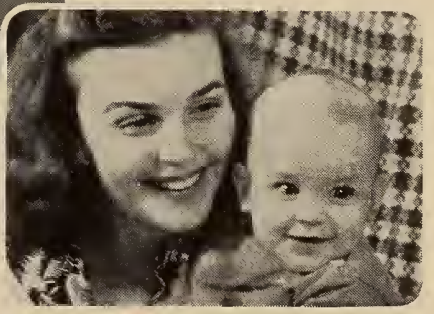

FOR 8 MM CAMERAS
12.7mm, f/2.8 fixed focus
14mm, f/1.9
25mm, f/2.7
37.5mm, f/3.5
FOR 16 MM CAMERAS
25mm, f/2.7 fixed focus
25mm, f/2.7
26mm, f/1.9
50mm, f/3.5
75mm, f/3.5



For normal shots



For middle shots



For telephoto shots

Shoot with these NEW Bausch & Lomb ANIMAR LENSES

. . . professional quality that means crisp, sparkling, brilliant movies you'll be proud to show.

For years Bausch & Lomb has produced lenses preferred by the world's leading cameramen of Hollywood. Now Bausch & Lomb brings *you* the new Animar series of lenses . . . *at a price you can afford* . . . for making your movies in their full magnificence of fine detail, subtle tone, and brilliant color. Equip *your camera now,* and get the most out of your autumn color shots.

If your dealer does not have the Bausch & Lomb Animar Lenses . . . *write us direct!*

FREE FOLDER!

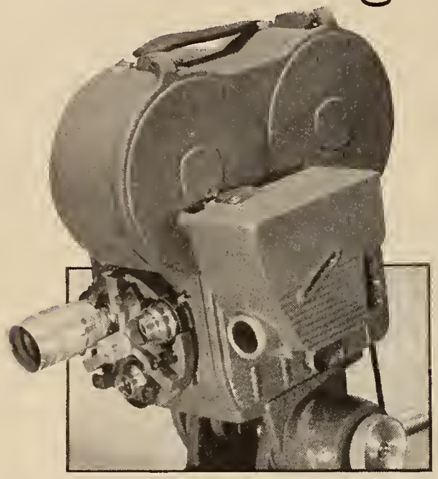
Get your FREE copy of this new folder on Bausch & Lomb Animar Lenses from your local dealer . . . or write Bausch & Lomb Optical Co., 566-H Smith St., Rochester 2, N. Y.

BAUSCH & LOMB

8mm and 16mm

ANIMAR LENSES

Announcing!



... the amazing 1950 Model Auricon 16 mm sound-on-film Recording Equipment. Your money back if it does not provide you with crystal-clear 16 mm Talking-Pictures!

All Auricon "single-system" Cameras and "double-system" Recorders are now being delivered with the newly developed Model "NR-24" Amplifier, featuring ...

- ★ *Automatic sibilance suppressor.*
- ★ *Professional "Speech-Music" control.*
- ★ *Four triode-connected 1U5 input tubes for lowest distortion with "high fidelity" recording. No tube noise or hiss.*
- ★ *Automatic background-noise reduction.*
- ★ *Model E-6 Microphone.*
- ★ *RCA Licensed.*
- ★ *30 day trial, money back guarantee.*
- ★ *No increase in price; still $1,191.00 for Auricon single-system Camera with NR Amplifier.*

Major Hollywood Studios and Television Stations are enthusiastically using this new "NR-24" Auricon Equipment after extensive tests! Write us today for your free copy of the Auricon 16 mm sound-on-film Equipment Catalog. If you already own Auricon Equipment, write us regarding conversion of your equipment to the new "NR-24" Amplifier circuit for improved results.

Auricon Hollywood

BERNDT-BACH, Inc.
7383 Beverly Blvd., Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931

MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

August
1949

Closeups *What filmers are doing* 285
The reader writes 286
Filming the garden *Dean Dempsey, ACL* 289
Let's go to Glacier! *Lucia Lewis* 290
Shot and sequence *David A. Englander* 292
Homemade film cleaner *Lewis C. Cook* 293
Reunion in the Southwest *Tom Mullarky* 294
Stop off at Ausable! *Mannie Lovitch, ACL* 296
Hang it on your hip *Theodore H. Sarchin, ACL* 297
Half-pint holiday *A picture story* 300
Hints from Hollywood 302
The clinic *Aids for your filming* 303
News of the industry *Reports on products* 304
Take the baby too *Maury Kains, ACL* 306
Late releases *New 8mm. and 16mm. films* 309
Clubs *People, plans and programs* 310
Ten Best axioms *Editorial* 314

Cover photograph courtesy Idaho State Board of Publicity

JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Production Editor

JAMES YOUNG
Advertising Manager

Vol. 24, No. 8, Published monthly in New York, N. Y., by Amateur Cinema League, Inc. Subscription rates: $3.00 a year, postpaid, in the United States and Possessions and in Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Spain and Colonies, Uruguay and Venezuela; $3.50 a year, postpaid, in Canada, Labrador and Newfoundland; other countries $4.00 a year, postpaid; to members of Amateur Cinema League, Inc. $2.00 a year, postpaid; single copies 25¢ (in U.S.A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1949, by Amateur Cinema League, Inc. Editorial and Publication Office: 420 Lexington Avenue, New York 17, N. Y., U.S.A. Telephone LExington 2-0270. West Coast Representative: Edmund J. Kerr, 6605 Hollywood Boulevard, Los Angeles 28, Calif. Telephone HEmpstead 3171. Advertising rates on application. Forms close on 10th of preceding month.

CHANGE OF ADDRESS: a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

Closeups—What filmers are doing

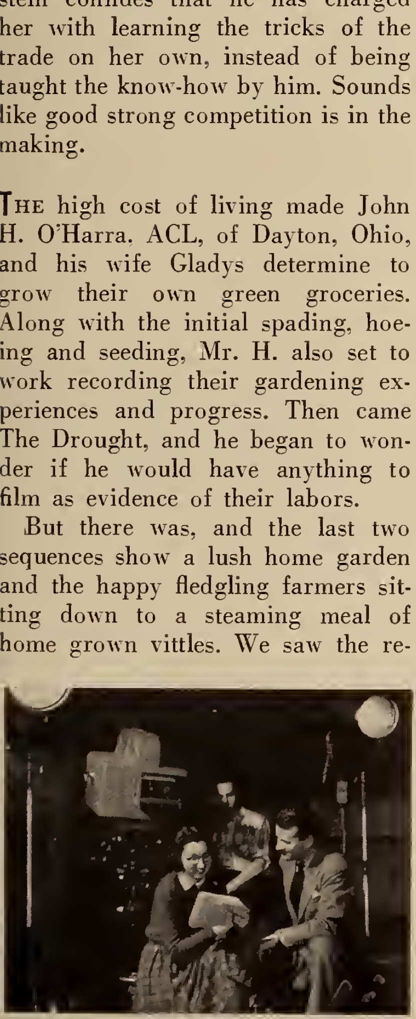
Every summer the Cambridge (Mass.) Cycle and Sports Club devotes a series of Sundays to bicycle tours of historic sites in New England, extending to a radius of a hundred miles or better. This year the cine members of the group, led by Paul A. Fiske, ACL, are combining their efforts to create a record of the Sunday tours on film. The picture is to be made principally for entertainment purposes. But it is believed it will also stimulate interest in the club's future activities and develop keener interest and pride in New England's ancient landmarks.

Mrs. Nathan Milstein, ACL, of New York City, wife of the noted violinist, paid us a visit before leaving for Europe a few weeks ago, to talk over plans for filming the trip with her new 8mm. Bell & Howell.

Although her husband is a filmer of many years experience, Mrs. Milstein confides that he has charged her with learning the tricks of the trade on her own, instead of being taught the know-how by him. Sounds like good strong competition is in the making.

The high cost of living made John H. O'Harra, ACL, of Dayton, Ohio, and his wife Gladys determine to grow their own green groceries. Along with the initial spading, hoeing and seeding, Mr. H. also set to work recording their gardening experiences and progress. Then came The Drought, and he began to wonder if he would have anything to film as evidence of their labors.

But there was, and the last two sequences show a lush home garden and the happy fledgling farmers sitting down to a steaming meal of home grown vittles. We saw the results recently when Mr. O'Harra was attending a store modernization show last month in New York City. Filmed with a Cine-Kodak Magazine Eight-90, the picture is in color and runs about 200 satisfying feet.



EX-AMATEURS Judith and F. R. Crawley, ACL, of Ottawa, reading good news of Canadian award.

David A. Englander, who brings you *Shot and Sequence* on page 292 of this issue, is probably best known to amateur filmers as the co-author (with Arthur L. Gaskill) of the book, *Pictorial Continuity—How to Shoot a Movie Story.* Besides his duties as an instructor in scenario writing at Brooklyn's New Institute for Film and Television, Mr. Englander is actively engaged in script writing for the U. S. Signal Corps Photographic Center, on Long Island.

One of the busiest people we know at the moment is Martin B. Manovill, ACL, of St. Louis, Mo. As first vice-president of the Amateur Motion Picture Club of St. Louis, he is engaged in drawing up plans for the club's activities next season.

In addition, he is motion picture chairman for the PSA convention to be held in St. Louis in October, for which he must arrange a representative showing of amateur films and equipment. We note, too, from a recent letter, that he manages time out for his own filming—which fact probably accounts for his cheerfulness.

From the premier prize in amateur movies to the highest honor in Canadian professional educational film production is the capsule history of Judith and F. Radford Crawley, ACL, of Ottawa, Canada.

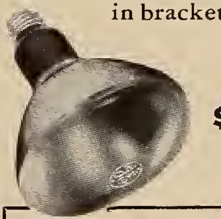
For the Crawleys were, in 1938, winners of the Hiram Percy Maxim Award, then only in its second year. Their film was *L'Ile d'Orléans,* a brief 400 feet of 16mm. Kodachrome recording the activities of this tiny French-Canadian settlement on the St. Lawrence. Their current picture is *The Loon's Necklace,* hailed as an outstanding nature study in the first annual competition for the Canadian Film Awards.

The production is being distributed in Canada by the Canadian Education Association and in the United States and Europe by Encyclopaedia Brittanica Films, Inc., of Wilmette, Ill.

THRILLS of a lifetime!

get 'em in MOVIES with G-E Reflector Photospots

So easy to shoot 'em . . . with G-E reflector Photospots. Narrow beam gives extra punch; lights can be back . . . for freer action by subjects and camera! Ample movie coverage. Marvelous for special effects, and for stills. Get a pair and try 'em—in Triangle lighting or at the camera in bracket lights.



RSP-2
$1.20 each
plus tax

Remember . . . G-E Lamps for every photographic purpose

GENERAL ELECTRIC

YOU can make
SNAPSHOTS
from your
MOVIE
FILMS

FEDERAL®
ENLARGING CAMERAS
for 8mm or 16mm movie film

Exclusive magnifying SELECT-A-FRAME
Built-in illumination for rapid exposure

Capture the big moments of your favorite movie reels in exciting snapshots. The baby's first step, a happy Graduation Day, a gay vacation party, *now* easily become big, clear, wallet-size pictures. Album memories! Keepsakes for your friends!

EASY AS TAKING A SNAPSHOT!
1. Insert movie film.
2. Select best frame.
3. Push button!

NO DARKROOM NEEDED!
NO SPLICING OR CUTTING!

Use #127 roll film (black-and-white or Kodacolor). Your photo-finisher will develop and print in the usual way. You get eight full-size pictures (1⅝"x2½"), jumbo prints (2¾"x4"), or greater enlargements can be made!

Write for literature
Model 8A for 8mm or
Model 16A for 16mm
$19.95
COMPLETE INCL. FED. EXCISE TAX

FEDERAL MANUFACTURING & ENGINEERING CORP.
203 Steuben Street Brooklyn 5, N. Y.

The Reader Writes

This department has been added to Movie Makers because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, Movie Makers, 420 Lexington Ave., New York 17, N. Y.

SCARED OUT

Dear Movie Makers: As a small-time Midwestern filmer who has been plodding along making 16mm. movies for about fifteen years. I have never entered the Ten Best competition because I have been, frankly, "Scared Out"—feeling that any effort I might submit would never get to first base against the Super-Duper. Colossal productions which seem to place.

This feeling was alleviated somewhat when a comparative newcomer won the Maxim Award for 1948 with a true home movie . . . I think perhaps the whole issue has been overglamorized and overpublicized to the extent of "scaring out" many worth while contenders.

John C. Sherard
President
The 8-16 Home Movie Makers
Kansas City, Mo.

There is no need for any amateur to be "scared out" of competing in the Ten Best. For more on this subject see page 314.

A GREAT HELP

Gentlemen: I have been reading your very fine magazine for the past year and think it is a great help to the amateur movie maker. I have been buying the magazine in Cleveland. which is about 18 miles from where I live, so I will really enjoy receiving it by mail now as part of my ACL membership.

E. L. Davison. ACL
Euclid, Ohio

THE IMPRESSION GAINED

Gentlemen: I can only say, after viewing the treatment my comments on Mr. Gunnell's article received. that you have bounced one below my cinematic credo. The impression gained from both your immediate retort on page 247, and later in greater detail as the subject for brutal punishment in your editorial of the month. is that *I* feel "machines." not "men," are responsible for fine movie making!

It just so happens—and I am convinced my letter in full conveyed this—that I am decidedly opposed to any idea that machines not men make for good motion pictures. You expressed my sentiments beautifully in the editorial on page 278. I only regret the misinterpretation of my motives for comment.

Warren Doremus
Rochester, N. Y.

Movie Makers, well aware of member Doremus's belief in imagination over machinery, had no intention of creating an opposite impression. If, indeed, such an impression was gained by any other reader, we regret it.

CRAWLING OR SITTING?

Dear Sirs: I am afraid I find myself moved to comment on the comments by Mr. Doremus in this column for July.

I find no confusing elements in Mr. G.'s article. It is only common sense that as one pursues a hobby. his proficiency will increase with the years; and naturally one will procure more complicated equipment to permit him to exploit this proficiency.

Remembering the axiom about crawling before walking, the average filmer (myself included) is crawling. As such, he probably couldn't even begin to employ all of the possibilities of a Cine-Kodak Special II. even if he had one. His pictures would still be at a level dictated by his own ability. It seems to me that too many "average filmers" are not even crawling. but are sitting on their respective hunkers.

Yours for fewer hunkers, more crawlers.

Fran Michaelsen
Ann Arbor, Mich.

PARTIALLY CORRECT

Dear Reader Writes: I have just read the letters by Messrs. Goldman and Levett in July Movie Makers. Mr. Levett's reply seems to me to require a few additional comments.

Mr. Goldman is partially correct, I

believe, in his statement about varying takeup speeds in magnetic recorders. To the best of my knowledge, all *tape* recorders drive the tape past the recording and reproducing head at a constant speed by means of a friction roller (capstan).

While it would be mechanically possible to drive the wire in a manner similar to the drive in a tape recorder, I have not seen any wire recorders in the popular price range made along these lines.

May I state in closing that I found Mr. Levett's article very informative and that I hope to be able to put the data presented into use soon.

John A. Harlan, ACL
Chicago, Ill.

ONLY TO WIRE

Dear Mr. Moore: Thank you for sending me Mr. Harlan's letter, which is returned herewith.

I wish to advise you that as far as I can see, Mr. Harlan is correct in every particular. As you know, the article on synchronizing sound from a recorder with motion pictures referred only to a wire recorder. Just how I came to take in so much coverage in my reply to Mr. Goldman it is hard to explain.

Warren A. Levett, ACL
West Hartford, Conn.

STIMULATING ISSUES

Gentlemen: You are to be congratulated on the stimulating issues of Movie Makers which you are now publishing. Every amateur filmer should read them from cover to cover.

Mrs. Warner Seely, ACL
Cleveland, Ohio

Questions AND Answers

Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: *Questions & Answers*, c/o Movie Makers.

Dear Sirs: The article by Maury Kains, ACL, in the May issue of Movie Makers interested me very much, especially the idea of the reinforced base for the Filmo 70-DA.

Can you get in touch with him and find out who I could get to make the base for me which he described?

Marguerite Kyle, ACL
Columbus, Ohio

Many readers have been intensely interested in this and other items suggested by cameraman Kains. He reports regretfully that he is not in a position either to make these to order or to have them made . . . For more of Mr. Kains, see *Take the Baby too*, page 306.

THE SWAP SHOP

In this column Movie Makers offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filmers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop*, c/o Movie Makers.

ANOTHER MODEL A

Dear Mr. Moore: Re: the Model A Cine-Kodak as owned by ACL-ers Wilcox and Montagu, we own No. 4030 of this model in as perfect condition as could be expected after about twenty-five years. If any of your acquaintances are interested in acquiring same, we are willing to dicker.

Re: old copies of photo magazines, we accumulate a few copies of Movie Makers and others from our retail shelves as the months roll by. If you wish to put a paragraph in your column, will be more than glad to package and mail them to someone who can obtain some fine reading from these copies.

W. D. Moore
La Porte Photo Finishing Co.
612 Monroe St.
La Porte, Ind.

FILMS ACROSS THE SEA

Dear Editor: I should be pleased to correspond with a fellow amateur in the United States and also assist anyone wanting 16mm. shots of West Devon or Cornwall, England.

Since many G.I.'s were stationed in this part of England during the last spot of bother it is thought that some of them may want shots of that scenery and those lanes that they have often talked about back home. I have a 1948 Bolex H-16 camera and normally use Kodachrome only.

You will be interested to hear that whilst in Switzerland I made firm friends with a Swiss amateur and have just sent him my back numbers of Movie Makers in order to introduce our magazine to him and his club, located at Lugano . . . I also met many American cine enthusiasts over there and had many a chat and swap of ideas.

I find that language barriers are soon broken down when cine enthusiasts get together and we get a lot of fun explaining our ideas in a mixture of languages and gestures.

Sydney T. Stevens
"Gandria," Tresawls Ave.
Truro, Cornwall, England

COMMONWEALTH
proudly announces
IMMEDIATE DELIVERY
of 2 additional
Major Company HITS
of the Edward Small Group

BEHIND HIS MASK . . . he slashed his way through a thousand intrigues!
Alexandre Dumas' Adventure
THE MAN IN THE IRON MASK
starring
LOUIS HAYWARD
JOAN BENNETT

"A GENTLEMAN AFTER DARK"
BRIAN DONLEVY MIRIAM HOPKINS

PLUS
KIT CARSON
Jon Hall, Lynn Bari, Dana Andrews
THE CORSICAN BROTHERS
Douglas Fairbanks, Jr., Ruth Warwick, Akim Tamiroff
SHIRLEY TEMPLE as MISS ANNIE ROONEY
William Gargan, Guy Kibbee, Dickie Moore, Peggy Ryan
JAMES FENIMORE COOPER'S
LAST OF THE MOHICANS
Randolph Scott, Binnie Barnes, Henry Wilcoxon
FRIENDLY ENEMIES
Charles Winninger, Charles Ruggles, James Craig, Nancy Kelly

For Rentals Communicate with your leading
16MM. FILM LIBRARY

EXCLUSIVE 16MM DISTRIBUTORS
COMMONWEALTH PICTURES CORP.
723 Seventh Avenue, New York 19, N.Y.

The camera that films . . .

All 3 views from 1 position

while sighting through a single Micromatic view-finder!

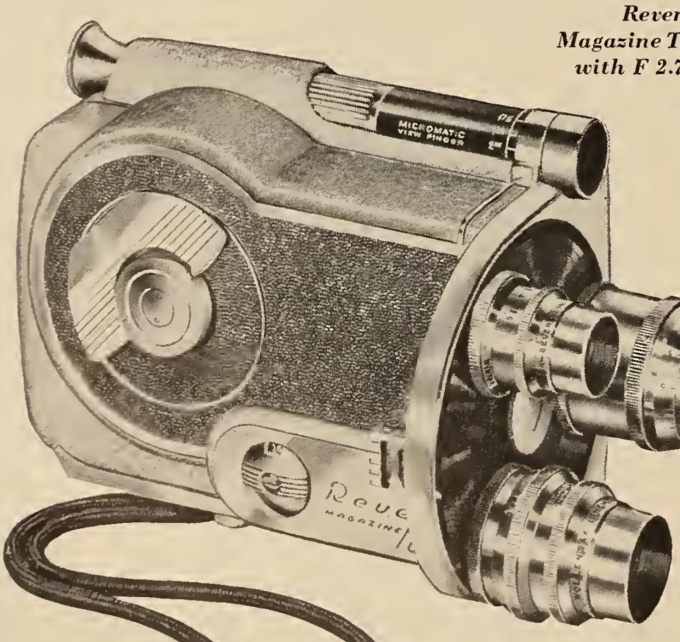
You can be in "three places at once" with Revere "26"—able to shoot three views from one position. A twirl of the revolving turret head . . . a quick turn on the adjustable Micromatic view-finder—and you have the lens you want in proper position!

With your choice of normal wide angle and telephoto lenses instantly available, you'll get otherwise unobtainable views of sports events and intimate wild-life . . . candid shots of children and grown-ups in natural, unposed action, caught only when taken unawares.

Yes, your movie-making will take on new thrills and pleasure when you own a Revere "26." Ask your Revere dealer to show you this camera masterpiece today! Revere Camera Company, Chicago 16.

Revere "26" 16mm
Magazine Turret Camera
with F 2.7 Coated Lens

$165.00
TAX INCLUDED



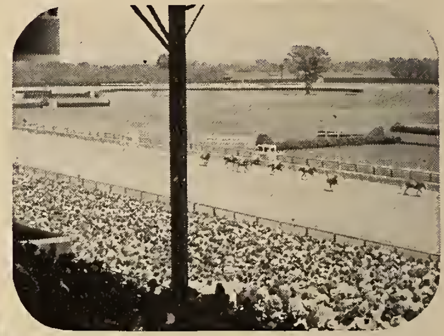
- *Instant Magazine Load*
- *3-Lens Revolving Turret Head*
- *Adjustable Micromatic View-Finder*
- *Continuous Run*
- *Single Frame Exposure*
- *Ratchet-Winding Key*
- *Five Speeds, Including Slow Motion*

Revere

16MM MAGAZINE TURRET CAMERA "26"

IN PURSUIT OF HAPPINESS REVERE ADDS TO YOUR PLEASURE

NORMAL VIEW—They're off! Using your regular F 2.7 lens, you open your movie record of the race with a distant shot of the break-away. Then you follow the horses down the track until they round the turn.



WIDE ANGLE—Here they are in the stretch! With your wide-angle lens snapped into position, you catch the mounting excitement of the race in an all-encompassing shot of the track and cheering crowd in the grandstand.

CLOSE-UP—It's neck and neck! Swinging the 3-inch telephoto lens into action puts you practically in the judges' laps. From your seat high in the stands, you get your own photo-finish close-up as the winners streak under the wire.

FILMING THE GARDEN

DEAN DEMPSEY, ACL

PROUD of your family? Proud of your garden? Well, here's an easy-to-shoot scenario that features both in some lighthearted summer lensing. There are four in this film plan—the Tot, the Teen-Ager, Dad and, of course, Mom—but you can add or subtract characters to fit your own family. Probably shoot it all in one afternoon.

THE FAMILY GARDEN

Scene 1. *Long shot.* Framed through the trellis or garden gate, Mother is seen right center planting bulbs. She is on her knees digging and is dressed in attractive gardening clothes.

2. *Semi-closeup.* An over-the-shoulder shot of Mom as she tries a bulb in the hole she has just been digging. The hole needs to be deeper.

3. *Closeup.* An upward angle at Mom's face, as she works intently at the planting. After a moment she calls over her shoulder a couple of times.

4. *Medium shot.* Mom is in the foreground, facing the camera but looking down at her work. In the background we see the rear door of the house. Dad opens the screen, steps out hesitantly, but still holds the screen door.

5. *Semi-closeup.* Dad in the same setting as he asks innocently: "What it is?" No title is needed.

6. *Semi-closeup.* Mom as Dad would see her. She pauses in her planting, looks over her shoulder toward him, picks up a handful of bulbs and says:

Title. *"We must get these bulbs planted today!"*

7. *Semi-closeup.* Dad as in Scene 5. He nods an unenthusiastic agreement and slips back through the screen door.

8. *Medium shot.* Mom as in Scene 4. She sighs resignedly, turns toward the camera and away from the back porch. As she continues her work Dad is seen coming out of the door and moving towards her across the garden. He has a bottle of beer or coke in one hand, two glasses in the other. He moves left center and begins to put them on a garden table.

9. *Semi-closeup.* Dad as he puts the glasses and bottle down on the table, looks up and over towards Mom and motions her to come join him in a cooling drink.

10. *Semi-closeup.* Mom as she looks up, lays aside her tools, brushes the dirt off her hands and starts to rise.

11. *Closeup.* The two glasses, with Dad's body in the background, as he fills both glasses. As he sets down the empty bottle, Mom's hand reaches in at one side for her glass, Dad's reaches in at the other, and the glasses are raised out of scene.

Elizabeth Hibbs

"WHA HOPPEN?" says Mom's tiny tot, as she concentrates on a cutworm in the cucumber patch. For the story, read Scene 18.

12. *Semi-closeup.* A two-shot from behind of Mom and Dad relaxing on the chairs beside the garden table. They turn in profile towards the camera and raise their glasses in a salute. As the glasses come down, the flowers of the garden are seen in the background.

13. *Semi-closeup.* Another two-shot of Mom and Dad. The viewpoint is now from the side, looking over Dad's shoulder towards Mom. She smacks her lips in enjoyment, looks out over the garden and then points out one of the plantings to Dad's attention. His head turns to look.

14. *Near shot.* One of your favorite flower beds, as it might be seen by Mom and Dad.

15. *Semi-closeup.* A two-shot of Mom and Dad in reverse of the one in Scene 13. Dad turns back, looks at Mom in happy appreciation and then points in turn to his favorite flower bed.

16. *Near shot.* The flowers at which Dad was pointing. You can follow here and in Scene 14 with one or two full closeups of the flowers if you wish.

17. *Semi-closeup.* Mom and Dad from full front this time. They both smile in appreciation, but then as Mom turns from looking at the flowers an expression of consternation floods over her face. Dad follows her gaze, pauses and then bursts out laughing.

18. *Semi-closeup.* Their youngest child is crouched in the vegetable patch, peering intently at a cutworm on the cucumbers and is about to reach for it with fascination.

19. *Medium shot.* From behind the youngster, with the camera looking up from ground level. We see Mom hurrying towards the child, scolding as she comes.

20. *Semi-closeup.* The child as she sees Mom hurrying towards her. She forgets about the cutworm, straightens up and starts to run away.

21. *Semi-closeup.* Mom from

[Continued on page 307]

THE FAMILY FILM

Mom's the word around this flower patch— film-planned in thirty-odd scenes and a couple of titles

LET'S GO TO GLACIER!

LUCIA LEWIS

COLOR, sharp contrasts and—most important of all—plenty of action make Glacier National Park, in Montana. a favorite of film makers. The second largest park in our national system, it is never overcrowded, for there are only sixty eight miles of motor highway in this vast area. Thus, films of Glacier never look like pictures of jammed summer playgrounds back home; yet they are not just reels of mountains rising in lonely grandeur.

The magnificent scenery is, rather, a background for exciting action. You'll find saddle and hiking parties, always photogenic and entertaining. You may film some thrilling mountain climbing sequences and certainly you will catch many lively fishing scenes. The picturesque Blackfeet Indians are good for a study in themselves. And among the most interesting of all subjects are animals in action, which you are sure to find along the trails of Glacier.

TRAILS FOR THE TENDERFOOT

There are no poisonous snakes, no poison oak and no poison ivy to harass the timid vacationist. The 800 miles of hiking and riding trails are limited to a 15 percent grade, so that you can hike quite confidently alone, with your own party or in guided groups with a ranger-naturalist. You may take your meals and lodging at the many comfortable hotels or chalets throughout the park; or you may choose to join one of the series of ten day camping trips offered each summer by Wilderness Trails. While it is possible to get a fine holiday film on a short motor coach tour, the real camera fan will hit the trails on the hoof for shots which dazzle the folks back home.

TRAIL RIDING IS TOPS among Glacier's galaxy of outdoor activities. Note the sense of depth created by three pronounced planes of picture.

CINE SCENE STEALERS and traffic stoppers are the bears in Glacier Park. Caution: film only as directed—with telephoto.

EASY OF ACCESS

Although Glacier is so carefully preserved as a natural wilderness, it is one of the most easily accessible of the national parks. The only park on the main line of a transcontinental railroad, it is served by Great Northern's Oriental Limited fleet, with trains stopping daily at both entrances of the park. The Glacier Park Hotel is only a short stroll from the station, and from this base you can reach hundreds of rare picture spots by hiking trail, by saddle or by motor coach.

Attractive booklets, many with maps and illustrations in full color, are available at the hotel as a valuable aid in your later titling and editing.

SUNDRY SMALL ANIMALS

When you start along the trails you'll find a drainage at one of the thousands of rivers and streams, where a beaver dam will give you your first animal study. A little patient waiting, especially towards sunset, will be rewarded with some fine pictures of the busy little beaver colony. They are often joined by muskrats as well, with whom the beavers seem to share their quarters in quite brotherly fashion.

Mink are found along most of the streams and lakes, and sometimes you'll be able to catch on film an otter or a marten. Whistling marmots and other small animals are natural born actors, but don't let these scene stealers take all your footage. Mule deer and whitetail deer are abundant at easily accessible spots, and elk are seen along many trails. Since Glacier boasts almost a million acres of secluded refuge, these animals are not so timid that you get only the usual flash of a white tail bounding away in the trees. We have seen many fine amateur films of elk herds feeding, a doe watching over her browsing fawn or swimming across a lake and scrambling up a bank as a launch broke the quiet of the wilds.

Second largest of our National Parks, Montana's great preserve is a gem of wild life, Blackfeet Indians and the Ice Age

BEARS AND BILLY GOATS

Nearly everyone gets good bear pictures too, for several varieties are plentiful in Glacier. As in all national park areas, tourists are warned not to get playful with the bears. They are harmless if you keep your distance. But they should *not* be teased or fed, because they will come closer for more food and perhaps get your finger in the process. It is easy to grab many good shots from the motor coaches as the bears amble across the highway; but don't try for closeups except with your telephoto lens.

The long focus equipment also comes in handy for shots of Glacier's most distinctive animal, the mountain goat, practically unknown in any other national park. Their long beards and quizzical expressions, coupled with an amazing agility on cliffs and crags, make for many amusing pictures. Several years ago salt blocks were placed at points near Sperry Chalet to lure the goats down to easy visibility. Soon many of them came at night right up to the chalet windows to lick salt off the sills, only to frighten the wits out of nervous ladies who mistook the billy goats for leering old men peeking into their rooms.

Thus, the practice has now been discontinued, and the cameraman must go to a little more trouble to get a mountain goat shot. But it can be done. With a telephoto lens you can often catch a solemn old billy goat following the trail of his nanny (it's the females who take the lead in the mountain goat family) for one of the most entertaining pictures you'll ever get. It will be wise, however, to check with the park rangers. For they can tell more surely whether you are indeed stalking a goat—or a snow patch! Logan Pass, Iceberg Lake, Sexton Glacier and Goathaunt Mountain are all good hunting grounds.

If you take time you can film many more animals and birds than those mentioned above. Badger, moose, bighorn sheep, the bleating rock rabbit or cony are only a few of the animals which can be easily hunted with the camera. About 200 varieties of birds, ranging from the tiny pipit to our national emblem, the American bald eagle, flash across your lens in this, one of the greatest, natural zoos in the world.

THE BLACKFEET INDIANS

Another unusual sequence can be devoted to the Blackfeet Indians, perhaps the most picturesque of all our Indian tribes. Their brilliant feather headdresses and exquisitely beaded costumes make wonderful color pictures against the deep background of Glacier's peaks and forests. Their summer encampment in Glacier is about the only place where you can record the traditional tepees and costumes, the tribal ceremonies and crafts which the Indian Service keeps alive as part of our western heritage. On their year round reservation, these Indians live in modern houses and dress like other American farmers and workmen. So that the summer views you get in Glacier are a rare flashback into history, authentic and beautiful.

The Blackfeet in Glacier have for many years been subjects for the famous portraits by Winold Reiss and other artists. Thus, they are not so hostile to picture makers as are some tribes in other [Continued on page 312]

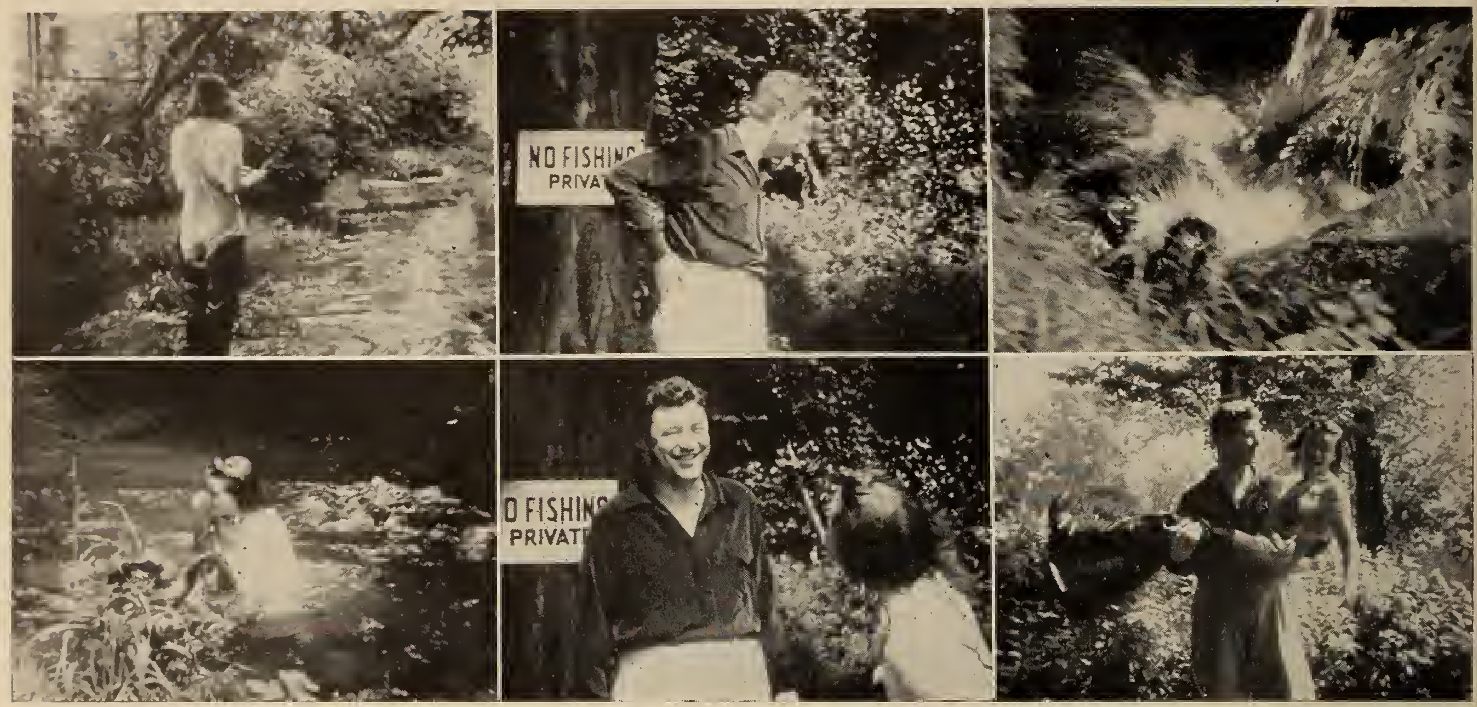
Photographs courtesy Great Northern Railway

EASILY RISING TRAILS and the absence of poisonous weeds or snakes make Glacier Park tempting to the tenderfoot. Flowers are bear grass.

THE BLACKFEET INDIANS, encamped for the summer in all their tribal splendor, highlight the human interest sequences abounding at Glacier.

EVER-PRESENT MOUNTAINS are the backdrop for boating on Lake McDonald, just as they are throughout all of Montana's unspoiled preserve.

16mm. scenes by Rockville Cinema Club



A TYPICAL SEQUENCE, involving continuity device of action and re-action, is pictured above. Medium shot establishes girl fishing stream; semi-closeup of owner reveals that the stream is posted; next three scenes resolve conflict, with last scene a transition to new action.

SHOT AND SEQUENCE

Motion pictures are built of related bricks, just as you put together a building, says this instructor in film continuity

DAVID A. ENGLANDER

THE experienced cine cameraman knows that getting correct exposure and focus is only the beginning of movie making. He must also learn the technique of how to build up a movie theme.

For a movie maker who knows how to expose film, but does not know the simple principles of motion picture construction, is like a would-be artist who has the right brush stroke but is ignorant of perspective, proportion and harmony. The artist will splash a lot of paint on canvas without achieving any sort of composition; the cameraman will shoot scenes all over the place without creating a related motion picture.

In a phrase, the cine shooter must understand not only his movie camera—but his movie medium as well. This thought is basic in the training of any movie maker and is strongly stressed at the New Institute for Film & Television where I teach. The good cameraman, professional or amateur, need never write a movie script. But he must know the elements that go into constructing a connected movie.

The word "construction" is used intentionally. For a motion picture is something put together or *built up* out of long shots, medium shots, closeups, reestablishing shots and a whole variety of in-between shots arranged in smoothly connected sequences. As such, each sequence is a complete unit of the picture, telling its own story as far as it goes. But it must also be joined with other sequences in the film to tell a complete movie story. It is rather like the wall of a building. The wall can stand by itself; but it must be joined with other walls to create a building. The shots within the sequence can be compared to the building blocks of a wall. Like them, they must be carefully mortised and cemented together to make a well rounded sequence pictorially.

What are these movie building blocks? First, there is the foundation stone, or establishing shot, which identifies the subject in relation to its setting. It is often a long shot, but not always. We do not need a long shot to establish a housewife in her kitchen busy at her stove; it would be appropriate, however, for establishing the apartment house in which she lives.

The typical medium shot builds on the establishing shot and carries us closer to the subject. It is both a working scene and a transition shot for scenes to follow. In the case of the housewife, for instance, once the establishing shot locates her in the kitchen, the medium shot would then exclude just about everything in the scene but her and the stove.

Our next step in building up the sequence is the closeup. This is the dramatic and story telling scene of motion picture continuity, or construction. Excluding all extraneous material, it concentrates the attention on a single point of interest.

These basic movie building blocks have all sorts of variations whose names are self explanatory: extremes like extreme long shot or extreme closeup, compromises like medium long shot and medium close shot, precisely limited ones such as the full

[Continued on page 313]

HOMEMADE FILM CLEANER

LEWIS C. COOK

YOU got half an hour to spare? Two empty 16mm. film magazines? Six wood screws, a couple of pieces of wood and a few household nails? If so, you have all the makings of your own film cleaner. Here's how I went about it.

First round up the two small boards. As seen in the pictures, they serve as a base block and as an upright on which the units from the film magazines are mounted. Smoothly sanded off on the edges to protect the film, my blocks measured 6 inches long for the base block, 4¾ inches high for the upright, with common dimensions of a ¾ inch thickness and a 3⅜ inch width.

The parts purloined from the film magazines are as follows: two feed rollers, two takeup rollers, two film idlers and one spring gate clip. The six wood screws are used for attaching the four rollers and two idlers to the upright unit, as indicated. The nails—of two different sizes—are used (the larger ones) for attaching the upright to the base and (the smaller ones) for attaching the spring gate clip to a small piece of wood and it in turn to the upright . . . And, I almost forgot, you'll need one small piece of soft cloth, which is attached to the gate clip and provides the actual cleaning surface.

The relative positioning of these items on the upright should be clear from the side and front diagram and from the pictures. Perhaps I should add only that the *feed* rollers are the upper ones, the takeup rollers the lower. In use, the film cleaner is positioned in the usual way between the rewinds.

You should be able to slap the whole thing together in about half an hour, as I did.

Two pieces of wood, six screws and parts of empty 16mm. magazines make a film cleaner

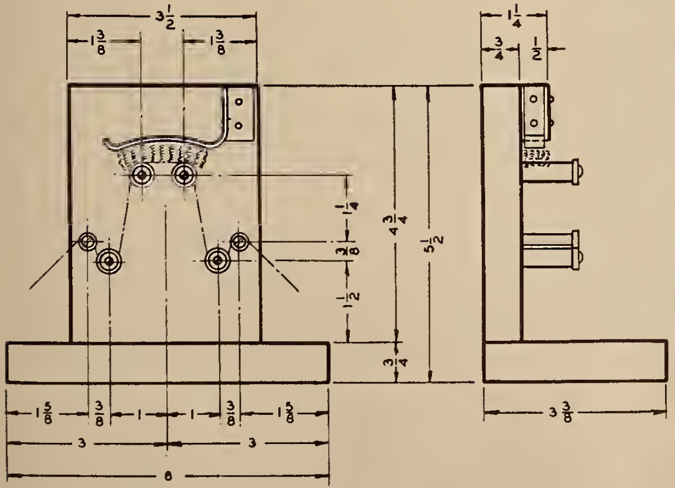


FIG. 4: Exact dimensions and positioning of cleaner units are seen in front view (left) and side diagrams. Figures are true measures.

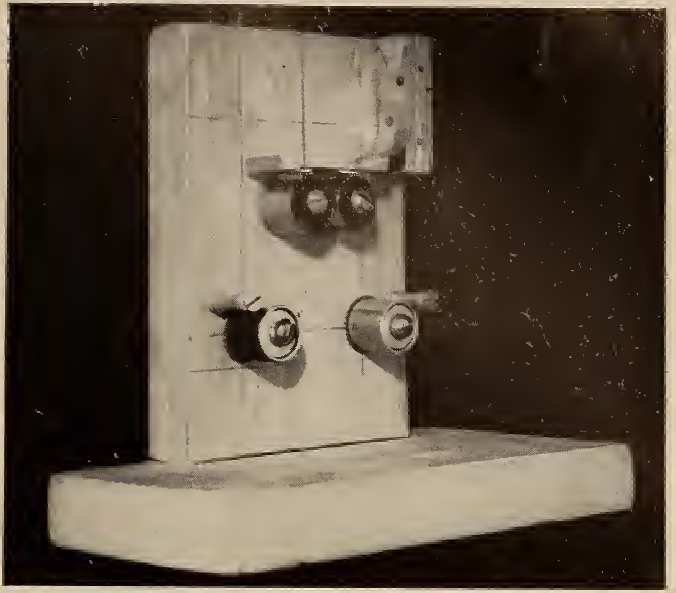


FIG. 1: The base block, upright and positioning of spring gate clip, feed and takeup rollers and the two idlers are shown above.

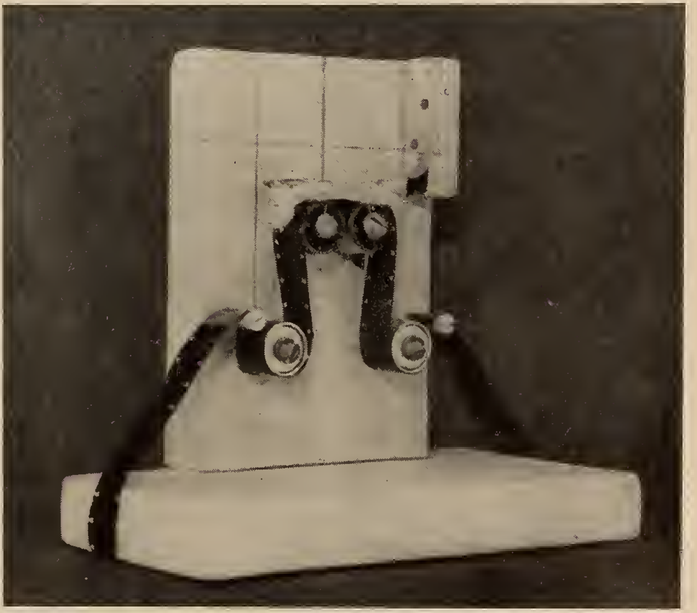


FIG. 2: Film threading path and placement of cloth for cleaning surface are shown. The cloth should be removable for replacement.

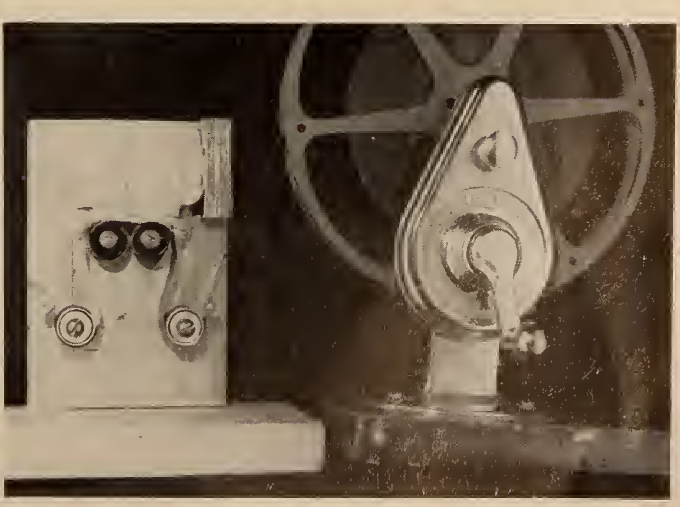


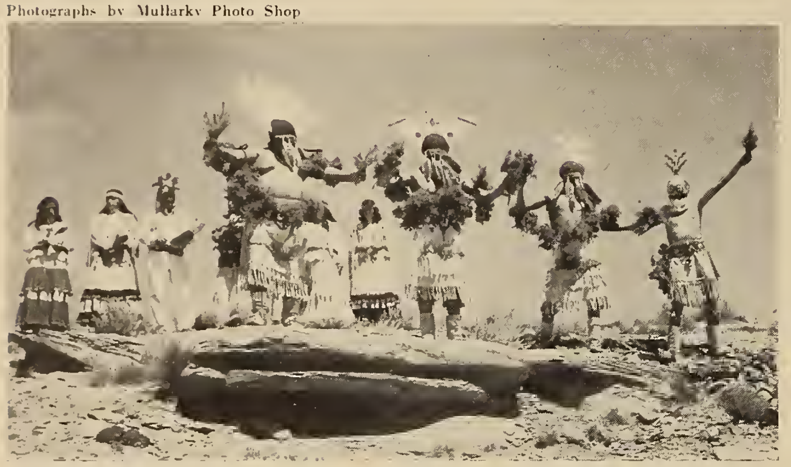
FIG. 3: In use, the film cleaner is generally screwed down or clamped to the rewind. Here it is feeding from a projector reel.

REUNION IN THE SOUTHWEST

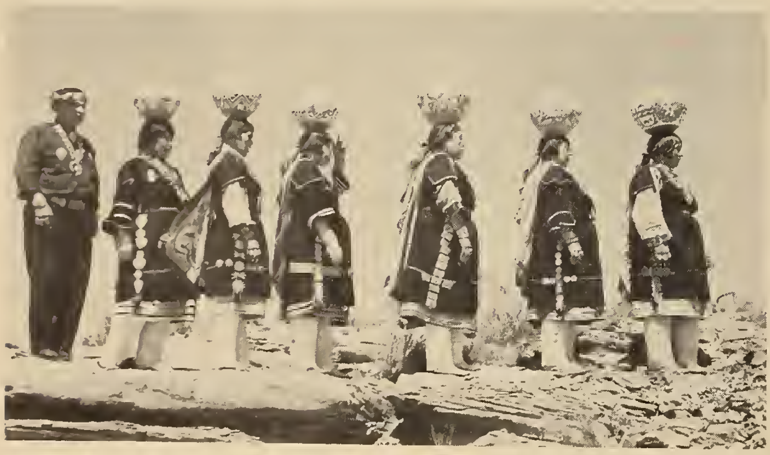
TOM MULLARKY

Chairman of Photography, Inter-Tribal Ceremonial Association

Photographs by Mullarky Photo Shop



SELECTED DANCE GROUPS are transported to the rocky mesas each morning following the parade to pose for the specific pleasure of visiting photographers.



THE ZUNI WOMEN, stout to the point of being roly-poly, says the author, are distinguished by their deerskin leggings, heavy silver and turquoise jewelry.

THE INTENSE LIGHT of the open southwestern sky, claims the writer, requires a color exposure of f/11 in front sunlight, f/8 to f/11 -with- side lighting.

MAKING your own color movies of the Inter-Tribal Indian Ceremonial at Gallup, N. M., the Indian capital of the Southwest, is an experience no amateur filmer will ever forget. Overflowing with action, drama and human interest, the Ceremonials seem as if purposely designed for pictures. And the association in charge tries sincerely to give you every facility for good filming.

Now in its twenty eighth season, the Inter-Tribal Ceremonies open this year with an evening performance on Thursday, August 11, and conclude with the night performance on Sunday, August 14.

FROM MANY STATES

There will be representatives from thirty different tribes, each with their own particular style of costume and dancing. The tribesmen and their women gather from many states—the Pueblos and Apaches from New Mexico; the Utes and Paiutes from Utah; the Hopis and Apaches from Arizona; The Kiowa, Cheyennes, Caddoes and others from Oklahoma; the Sioux from South Dakota; the Arapaho from Wyoming; Nez Perce from Montana; and on occasions California and New York Indians have participated. Hosts are the Navajos from New Mexico and Arizona, who gather in thousands to greet their many friends from past years of the Ceremonials.

The thousands of Indians who come to Gallup for this massed Indian reunion give color to the show unmatched by similar Indian conclaves. Everyone, from the babe laced safely to its cradle board to the mare's colt and the pet kid of the older children, rides in the Navajo wagon "Pullmans." Here the family makes its headquarters in the picturesque Indian camp which forms inside the oval of the track at the Ceremonial grounds. Other Indian families camp with their wagons or pick-up trucks on the slopes overlooking the grounds. And during the night performances their campfires twinkle against the black of the cap rock mesas, outlined against the lasting glow of the turquoise sky.

TRIBES AND TYPES

The Indians gathered at the Ceremonial exemplify a great variety of tribal characteristics, not only in physical appearance, but in dress and tribal customs. The Navajo women generally are tall and slender, carrying themselves with grace and dignity. The Zuni women are stout to the point of being roly-poly, and their costumes and deerskin leggings make them appear shapeless. But their size enables them to wear the massive turquoise and silver jewelry which is the admiration and envy of the women from other tribes. The Oklahoma Indians look plump and prosperous and their young people are quick, alert and active.

But it is the old people who are the most picturesque. As weathered as a wind-whipped pine near timberline, they have lived in silence and have grown to be like the world in which they have lived

PASSIVELY POSED SCENES like this one are adequate for still picture snapshooting, but the experienced filmer will invite more action.

Printing Stationery
MASON
HOLMAN'S
DAN DU
YVONNE D

CEREMONIAL PARADES are staged on Coal Avenue, Friday, Saturday and Sunday mornings at ten. North side of street is best position.

—silent in their actions, soft spoken, calm and deliberate. It is the character of the Southwest—a character common to the Indians from all tribes. And it gives them a common basis for friendship, which shows in their friendly handshakes and greetings extended during the Ceremonial.

HISTORY OF THE CEREMONIAL

The Indians have considered the Ceremonial at Gallup their own annual tribal reunion since it first began in 1922. For years the people of Gallup put money into the show, realizing that they had started something too worth while to let die. In recent years, however, the Ceremonial has been made a New Mexico state institution, like the state fair, and receives financial assistance from the state. It is now managed by the Inter-Tribal Indian Ceremonial Association, which has a downtown office in a log building typical of the Indian country. The architectural style is copied from that used for a thousand years by the Navajos for their eight-sided log hogans.

SPECIAL PHOTO PERMITS

The association secretary is in charge of this office, and photography permits, giving camera fans access to many special facilities provided for their accommodation, may be obtained on application to the association at First Street and 66th Avenue, near the Santa Fe depot. Flash cameras and other artificial lighting for night photography are not permitted since they would interfere with the carefully planned atmosphere of the night shows. Otherwise, the activities of amateur filmers are facilitated at every turn.

FILMING THE PARADE

Friday, Saturday and Sunday mornings offer the movie maker a real chance to record the Indian Ceremonial in color. Street parades are held each morning around 10:00 [Continued on page 313]

HOLMAN'S
JEWELRY
EL MORRO
DAN DURYEA
YVONNE DE CARLO

KIDS, COLTS AND INDIANS live happily together in these wagons during the Inter-Tribal Ceremonial period. They encamp inside the racetrack grounds.

A PHOTOGRAPHER'S PERMIT, obtained at Ceremonial Association office, passes filmers onto show grounds and into track-level stands seen at lower right.

Thirty different tribes will gather this month at Gallup, N. M., for the Inter-Tribal Indian Ceremonial. Movie makers are welcome

STOP OFF AT AUSABLE!

A product of the Ice Age, Ausable Chasm in northern New York is a rewarding stopover for touring movie makers

MANNIE LOVITCH, ACL

IF YOUR summer touring plans call for a route into northern New York State—say on the way to Lake Champlain or into Canada—be sure to set one day aside for a visit to Ausable Chasm. A product of the Ice Age and of centuries of erosion, this two mile long cut in the rock channels the Ausable River in its northeastern flow from the Adirondack region into Lake Champlain. The chasm varies in width from twenty to fifty feet and in depth from 100 to 200 feet—but it is a fascinating filming subject throughout.

Getting an early start on your tour will be essential, since most of a single day will be consumed in your combined sightseeing and filming jaunt. I would say that 9:00 a.m. would be an ideal time to get going, since you will want the lighting in the chasm itself to be favorable when you start going through. Also, travel as lightly as you possibly can, for cumbersome equipment will begin to tell in the day long tour of steep and narrow paths.

As for your filming needs, a light meter is a must and extra lenses such as the wide angle and a 2½x or 3x telephoto will be helpful. With the latter, of course, a tripod (or at least a unipod) is desirable for best results.

Study the grounds carefully before you start, for here you can shoot most of your footage in continuity. Take a long shot of the grounds from the high bridge overlooking the chasm below, then follow this with some long and medium shots from the top of the hilly side road. License plates of the cars coming into the parking space from all forty eight states lend variety and color to your introduction, while recurring scenes of the other visitors should be used throughout for human interest.

Your sequences of the grounds should take no more than an hour and a half, so that by 10:30 a.m. you are ready for the descent into the chasm. And, at this time, the sun is moving into its most favorable position for illuminating this deep cleft. And, believe me, you will need all the sunlight available if you are taking color movies.

Still using your light meter? Down in the chasm you will need it more than ever, for the lighting there is tricky, with reflections bouncing all over the cliffs and the water. Don't think that because the sun is shining all over the place all you have to do is set your lens at *f*/8 and let it go at that. No, a new reading for each new scene is the only safe way. This may be more than you are accustomed to doing. But it is likely to mean the difference between simply shooting a lot of film and making a good movie.

Each sequence should tell its own connected story, with the proper long, medium and closeup takes. This will be a little more difficult than it was on the upper grounds, since there is so much more distance to cover. Thus, before you move on, study the prospective scenes ahead of you carefully. Take the long shot for each particular sequence before going ahead, or you will find yourself walking several miles back and forth to catch the needed scenes. Rearranging them later at the editing board can be done with far less fatigue.

You are ready to move on now, and as you come to the foot of the stairs you see a rocky path leading directly to the onrushing waters, with a high cliff in the background. Take a shot of this, framed by one of the trees in the path. Then, as you move up to the water, you will find it tumbling majestically over the midstream rocks in the most beautiful formations imaginable. Take your medium and close shots here, changing the angle slightly on each one so as to avoid the static one-two-three follow-ups that are so common in the average movie maker's telephoto scenes. Where the color of the water is unstained, close down a full stop to allow for the reflections; and if you find the water of a muddy or brownish hue, a half stop will be sufficient for the additional brightness. There are several forks and winding turns throughout the chasm, with each formation becoming more beautiful than the other. But don't take too many of these, since even they can become monotonous when repeated too often on the screen.

There are several small islands in the middle of

[Continued on page 308]

NYSPIX-Commerce

Ausable Chasm Co.

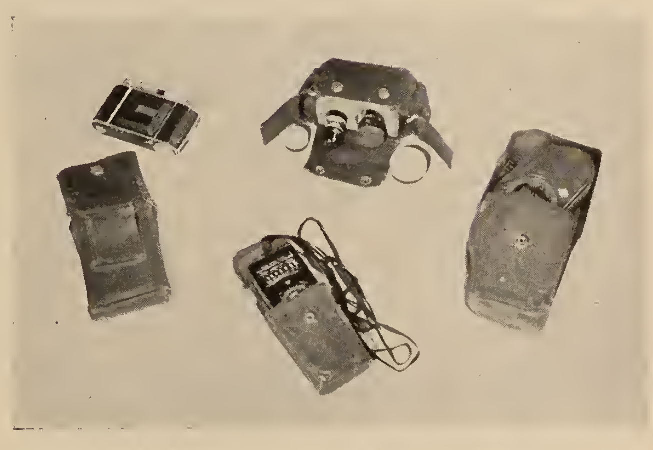
ELEPHANT'S HEAD, left, is halfway mark of Ausable Chasm jaunt, with shooting the rapids (above) the highlight of the day's trip.

Hang it on your hip

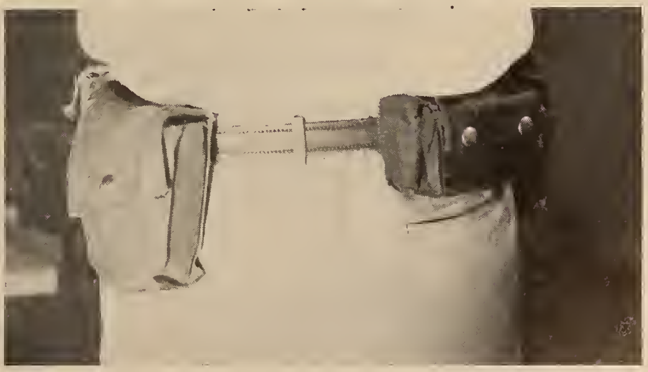
Buckle your camera equipment on your belt, urges this outdoor expert, so that both hands will be free for filming

THEODORE H. SARCHIN, ACL

HEAVY cameras, such as the Filmo 70-D, need extra support of shoulder strap, but belt attachment still keeps it snug and close to body.



A COMPLETE OUTFIT of 8mm. movie camera, meter, still camera and two extra cine lenses can hang from the hip, says author.



TWO CASES IN BACK, two at the sides, show placement of the four units pictured above. Canvas works easier than leather.

WALK into any camera store and look over the display of cases for carrying cameras, meters and other accessories on a filming jaunt.

There is the simple pouch-type leather case with a shoulder strap for carrying a camera. There is the ever-ready field case carried in similar fashion by a shoulder strap. This case is supposed to be handier than the pouch type because it can be opened up for action without removing the camera. Finally, for the photographer who carries everything but the kitchen sink, there is the fancy gadget bag with innumerable pockets for cameras, meters, spare film, lenses, filters and so on. This, like all the others, is carried by a shoulder strap—to free the hands and make the carrying job easier.

But does it free the hands and make carrying easier? How often have you had to adjust the strap on your shoulder? What happens when you want to move quickly? The case flops around. It swings about your body or bangs you in the side. To steady it you have to hold it with one hand. Your hands just aren't free.

Now if you are the kind of filmer who moves around a lot when he's shooting, a swinging, flopping case can be a nuisance and sometimes a hazard. Take hiking or mountain climbing, for example. You need complete freedom of your hands for balance, for pulling yourself up or for letting yourself down. Your equipment must be snug against your body so that it will not strike a tree or a rock and be damaged. Parade and sports filming require the same freedom of action, if you want to get around quickly for a variety of camera viewpoints and for closeups of exciting plays.

What is the answer to your problem? Why, *carry it on the hip!* Carry your equipment on your belt. It's safer there. It's snug against the body and it will not flop around when you move. Take a tip from the Army. The standard army field equipment includes many items that are carried on a belt about the waist. The Army knows that this is the best place to carry things under combat conditions.

If you are an 8mm. filmer the solution is simple. Our second picture presents a complete array of equipment carried in small cases on the belt. It consists of an 8mm. Filmo, a Weston meter, a Retina 35mm. still camera and an accessory case that holds a 1½ inch telephoto lens, a wide angle supplementary lens and several filters. The cases were made from heavy waterproof canvas. Canvas serves the purpose better than leather. It is less expensive and easier to work.

Any awning maker can make a case to fit your specific equipment. The camera and meter cases were made by an awning firm before the war at a cost of fifty cents each. The accessory case I later made myself. The cases have a wide band on the back through which the belt passes and a snap on the front to hold the cover down on the case. The case may be lined with felt for greater protection if desired. If you can't find someone to make a case to fit your needs, then look around in your nearest army surplus store. There are many army cases that can be adapted to your equipment with a few changes.

The solution is the same for the smaller 16mm. single lens cameras. The heavy turret cameras, such as the Bell & Howell 70-DA, Bolex and Cine Special require a case with a shoulder strap as well as the belt band. The strap takes some of the load off the belt. The belt band helps support the camera and also keeps it steady against the body at all times. That's the important thing!

So, make your filming more enjoyable and safer. Carry your camera and equipment *on the hip!*

NEW LOW PRICES
MAKE BELL & HOWELL
AMERICA'S GREATEST 16mm QUALITY VA

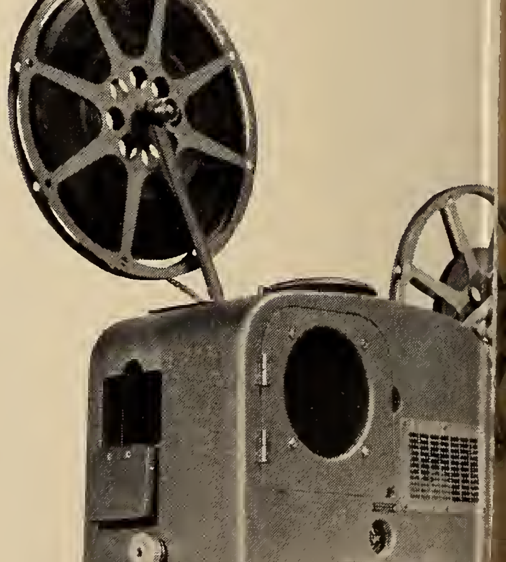
BELL & HOWELL CAMERA
AND PROJECTORS ARE PRECISIO
ENGINEERED FOR PERFECT PERFORMANC

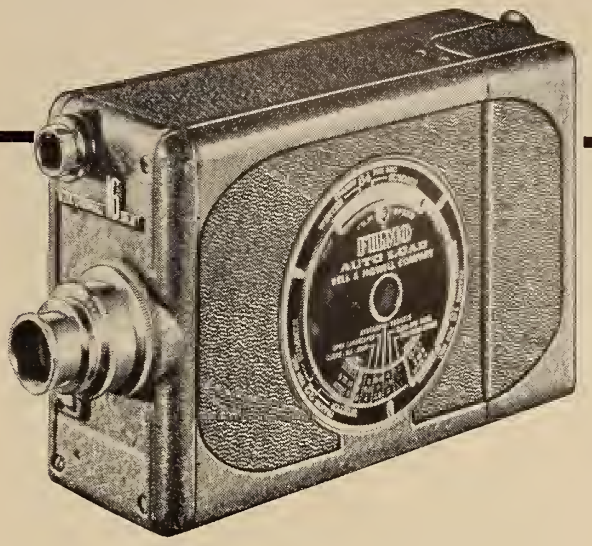
The film movement mechanisms of B&H Cameras and Projectors are deliberately engineered alike —*matched* to give you flawless performance. Every part of every B&H unit is held to rigid tolerances to assure accurate, uniform exposure,
safe film transport, maximum picture definiti
That's why Hollywood professionals—the n
who know movie equipment best—choose Bel
Howell equipment for their personal movi
Visit your dealer soon for a demonstration.

THE INCOMPARABLE
B&H SINGLE-CASE FILMOSOUND

NOW ONLY $399.50

New lightweight 16mm projector for sound or silent films, in a single, compact, streamlined case. Weighs only 35½ lbs. Built-in 6" speaker can be removed from the case and placed near screen. Larger speakers available for handling audiences of any size. The Filmosound serves equally well in the home, at the church, the school or the club, provides brilliant pictures brought to life with full, natural sound.



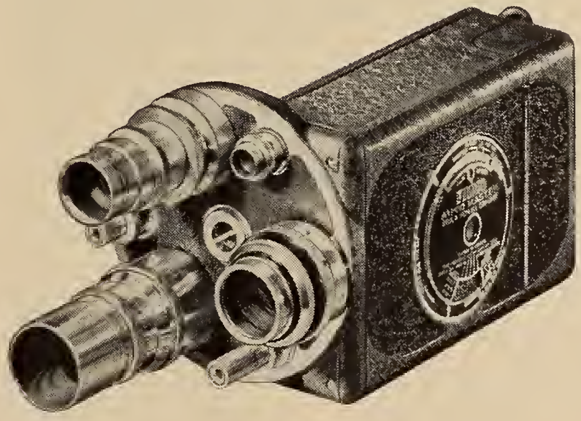


THE FAMOUS B&H AUTO LOAD CAMERA

with Filmocoted f/2.5 lens,

NOW ONLY $162.50

Bell & Howell quality with magazine-loading ease of operation for finest color or black-and-white movies. Small, light, and easy to use. Five speeds, including true slow motion, and Singlepic release. Built-in exposure guide for rapid lens setting.



THE SUPERB B&H AUTO MASTER

with Filmocoted f/2.5 lens,

NOW ONLY $222.51

The 16mm Auto Master gives you a 3-lens turret—PLUS magazine loading—in a camera that's built for a lifetime of perfect performance. Combines quick change from one film type to another with rapid shift from one lens to another. Only 16mm magazine camera with turret head that automatically matches viewfinder to lens in use. Five speeds, including true slow motion. A delight to the most discriminating movie-maker for the finest color or black-and-white films.

UARANTEED FOR LIFE

uring life of product, any defects
workmanship or material will
remedied free (except
nsportation). Bell & Howell Company,
43 McCormick Road,
icago 45.

Bell & Howell

PRECISION-MADE

Since 1907 the Largest Manufacturer of
Professional Motion Picture Equipment for Hollywood and the World

NEW LOW PRICES

MAKE BELL & HOWELL AMERICA'S GREATEST 16mm QUALITY VALU

BELL & HOWELL CAMERAS AND PROJECTORS ARE PRECISION-ENGINEERED FOR PERFECT PERFORMANCE!

The film movement mechanisms of B&H Cameras and Projectors are deliberately engineered alike—*matched* to give you flawless performance. Every part of every B&H unit is held to rigid tolerances to assure accurate, uniform exposure, safe film transport, maximum picture definition. That's why Hollywood professionals—the men who know movie equipment best—choose Bell & Howell equipment for their personal movies! Visit your dealer soon for a demonstration.

THE INCOMPARABLE B&H SINGLE-CASE FILMOSOUND

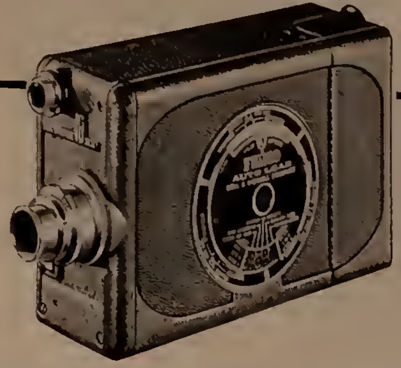
NOW ONLY $399.50

New lightweight 16mm projector for sound or silent films, in a single, compact, streamlined case. Weighs only 35½ lbs. Built-in 6″ speaker can be removed from the case and placed near screen. Larger speakers available for handling audiences of any size. The Filmosound serves equally well in the home, at the church, the school or the club, provides brilliant pictures brought to life with full, natural sound.

THE FAMOUS B&H AUTO LOAD CAMERA

with Filmocoted f/2.5 lens,

NOW ONLY $162.50



Bell & Howell quality with magazine-loading ease of operation for finest color or black-and-white movies. Small, light, and easy to use. Five speeds, including true slow motion, and Singlepic release. Built-in exposure guide for rapid lens setting.

THE SUPERB B&H AUTO MASTER

with Filmocoted f/2.5 lens,

NOW ONLY $222.51

The 16mm Auto Master gives you a 3-lens turret—PLUS magazine loading—in a camera that's built for a lifetime of perfect performance. Combines quick change from one film type to another with rapid shift from one lens to another. Only 16mm magazine camera with turret head that automatically matches viewfinder to lens in use. Five speeds, including true slow motion. A delight to the most discriminating moviemaker for the finest color or black-and-white films.

GUARANTEED FOR LIFE

During life of product, any defects in workmanship or material will be remedied free (except transportation). Bell & Howell Company, 7143 McCormick Road, Chicago 45.

Bell & Howell

PRECISION-MADE

Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World

Half-pint holiday

Photographs by FELIX *and* NIKKI ZALENKA

A GOOD ANGLE for motion pictures is this lateral pattern of the ferris wheel. Its height is a good spot for down view of park.

WANT to make a hit with your happy household? Want to make a good film and have great fun as well? Then, pack up your camera and your kids—and head for the nearest pint-sized play park. The latest thing in amusement areas, these junior joylands are a mine of good movies.

To begin with, there is almost more color than even the most avid cameraman could wish for. There will be no need here to tog out your tots in red and yellow play-suits or their gayest ginghams. The setting itself will be chromatic enough.

Secondly, if good movies mean movement, then you can scarcely miss in these palpitating play pens. From the merry-go-round to the miniature railroad, from the ferris wheel to the rocket ride, the entire assembly is implicit with action. As a matter of fact, there may be on occasion almost too *much* movement—taking place too close to the camera and at too high a speed. We'll have some technical tips on this problem in a moment.

Thirdly, you can seldom find a more fruitful source of happy human interest than your kids (and others) amid this kaleidoscope of color and comedy. Intent on each new activity, enthralled by each new thrill, the children are as unhampered by self-consciousness as a frisky colt in a sun-drenched field. To be sure, there may be short moments of apprehension, as well as long minutes of excitement. But, passing as quickly as they came, these too contribute to the drama.

Finally, if you present your pictures with sound (on disc or by magnetic recordings), there could scarcely be a more exciting subject for accompaniment and scoring. The tinkling hurdy-gurdy of the merry-go-round, the persuasive patter of the barkers, the swelling murmur of the crowds, all will be found on commercial sound effect records.

What, now, about technique in taking pictures at these parks? For one thing, a tripod is probably out of the question. It's too crowded. Furthermore, you'll need almost unlimited freedom in changing camera angles. For here is half the secret in handling the almost excessive movement of the exhibits. Shoot them, as far as possible, moving directly toward the camera or away from it. Avoid shooting them at right angles (or anywhere near it) to the line of sight.

The other half of the secret will be in the use of camera speeds higher than the normal 16 frames per second. Step it up to 24 fps in shooting fast action from the ground. Move on to 32 speed for scenes—and you *can* take them—directly from the moving cars, trains or Toonerville trolleys themselves. Remember, though, to compensate in your exposure: half a stop more for the 24 speed, a full stop more for 32.

From the rocket ride to the

tiny-tot railroad, a children's

playland is rich with dynamic drama

A BAD ANGLE for movies is this head-on shot of whirling rocket ride. A take from on board at 32 frames might do.

"TWO TICKETS, PLEASE," says this half-pint hero, as his glamour girl awaits. Such a scene makes excellent opening for your film.

A DOWN ANGLE, shot from the ferris wheel, offers variety from ground level views. Note pleasing pattern of cross-light shadows.

REFRESHMENT ON THE RUN is the idea of this junior joy-rider. Such human interest scenes add much, stage easily with your own.

DANGER" DO NOT ENTER

THE TINY-TOT TRAIN is a smash hit at every play park. Try tracing the route with your camera on board at 24 frames per second.

PHOTOS ALFRESCO offer an excellent opportunity for medium shot to closeup sequencing of action. You might begin with background.

PLAY LAND
PHOTOS
ARCADE

"WANNA GO AGAIN" is the well-worn demand of this weeping little miss. Such incidents add drama to the otherwise happy holiday.

Hints from Hollywood

Aids for the amateur cameraman, to be seen in current theatrical films

RECENT screenings, devoted chiefly to the usual frothy summertime product, were relieved by the heartening efforts of a bold new independent group, which should prove especially interesting to amateurs. The simpler entertainment pieces, however, are not entirely without value as studies in technique.—D.C.

JUSTICE

LOST BOUNDARIES: Louis de Rochemont, who fathered the semi-documentary style in American films with such pictures as *The House on 92nd Street* and *Boomerang,* here brings to full flower his particular talents for dramatic presentation of factual material. Produced under the banner of the RD-DR Corporation and released by Film Classics, Inc., this first venture of the producer's new independent company is based on a real life story written originally for the *Reader's Digest* by William L. White.

The story concerns a young doctor in a small New England town, his wife and two children. Although of the Negro race, they are light complexioned and pass for white, so that through the years they earn the love and respect of the community.

Films Classics, Inc.

NATURAL SETTINGS, such as this New England street scene, are feature of *Lost Boundaries.* Note reflector on off side.

CROWDED QUARTERS, the equal of any home filmer's, created production problems in *Boundaries* familiar to all amateurs.

Then, during the war, the doctor's application for a commission in the Navy is rejected when it is discovered that he is a Negro. The blow falls most heavily upon the young son and daughter, while the shocked townspeople react as expected. Only the minister remains a friend, and it is through his efforts that the community finally relents and slowly extends a helping hand to the hapless family in its difficult period of adjustment.

The story is related in part by an off-screen narrator, who introduces the characters and circumstances in the initial sequence and sums up the account in the last. Deftly told, in chronological order, the film was shot entirely in the actual settings of the real life experience. Aside from the principals, most of the roles are handled by non-professionals. The picture's convincing authenticity is further enhanced by the newsreel type of camera work employed.

Amateurs are urged to study this film as a fine example of filming the familiar local scene. Perhaps the more ambitious may want to choose a similar story of typical Americana in their own communities and try to match this sterling example of the fact film.

NOSTALGIC

YOU'RE MY EVERYTHING: Hollywood holds a mirror up to itself and is obviously pleased by what it sees in this original story by George Jessel, which was produced by Twentieth Century-Fox.

Set in the flamboyant Twenties, the film presents Dan Daily as an old-time vaudevillian and Anne Baxter as his Boston Back Bay wife. Called to Hollywood for a screen test, it is she of the couple who gets all the attention and presently appears in the "flickers" of that Clara Bow period. But, with the advent of sound, her musical comedy husband replaces her as a famous movie star, and a little later their small daughter replaces them both as a young Shirley Temple.

Amateurs should be delighted with a look at early movie making, as Hollywood shows how it was done twenty-odd years ago. At several places the movie-within-a-movie idea is employed with great effectiveness, one of the tricks of the trade which amateurs can adapt with comparative ease. The smooth transitional devices used and the means employed to telescope action will also be of particular interest to amateur filmers.

PERENNIAL

ONCE MORE, MY DARLING: In this hardy boy-meets-girl item from Universal-International, Robert Montgomery, Ann Blyth and Jane Cowl (making her screen debut here) do their utmost to make a merry farce of a very slight comedy situation.

But if the thin story material is without particular interest, amateurs will find the

[Continued on page 308]

The Clinic

Pictures, plans and ideas to solve your filming problems

LABEL ON FILM

After having my films mixed up and misdirected a time or two at the processing laboratory, I had the following legend printed up on small cards of a size suitable to my titler:

This Film is the Property of
A. N. SHAMBLIN
209 King St.
Dalton, Georgia

Now, at the beginning of each new roll of film, I run a one foot take of this card in my titler. The result is obvious. If my film is returned to the wrong movie maker, he can immediately identify the film as mine and send it on to me.

A. N. Shamblin
Dalton, Ga.

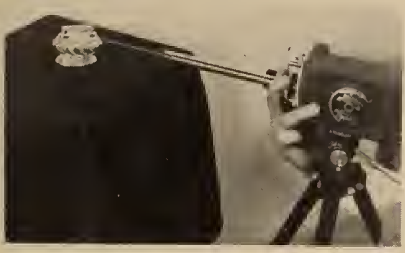
PARALLAX POINTER

In looking over the problem of parallax, I first arrived at the fairly obvious conclusion that it is at its worst with the camera working close to the subject—as in title shooting, for example. With most titles shot within the distance of 36 inches from camera to subject, I then worked out a parallax corrector which I call the Centerpoint.

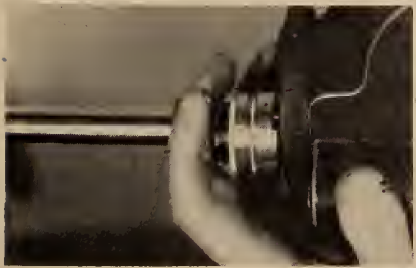
Basically, it is a lightweight but adequately sturdy pointer in telescoping metal sections, something like the leg of a tripod. Beginning at 12 inches from the camera, the Centerpoint extends in 6 inch units to a total distance of 36 inches.

At its base end there is fitted a flat wooden shield which, in use, is centered and held firmly against the front of the lens to be used. The pointer is then extended sufficiently just to touch the center of the object to be filmed, and the camera is aligned with the object. The field area covered can then be determined by reference to the simple tables giving these data at all convenient distances.

Dr. O. L. Patterson, ACL
Willoughby, Ohio



THE CENTERPOINT, a simple system of parallax correction, extended full 36 inches.



IN OPERATION, the base of the pointer is centered against lens in taking position.

LIGHT FROM PROJECTOR

In a film I was putting together recently I had planned for the insertion of a series of movie scenes apparently being projected for friends in my living room. To introduce this, I decided on staging a shot of myself standing behind the projector in the darkened room, with my face lit only by the light filtering up through the grid of the projector lamphouse.

An exposure meter test soon showed that this light was not strong enough for filming, even from the 750 watt bulb in use in the machine. After some fooling around, I solved the difficulty by simulating the effect. A No. 1 flood bulb was mounted inside a shiny metal housing, much as if it were inside a tin can with the top off. The "can" was concealed behind the circular shape of the lamphouse, and the direct light from the No. 1 bulb then projected up on my face. This setup gave a satisfactory exposure on Type A Kodachrome at about *f*/2.3, with the lamp not more than 2½ feet away.

P. J. Jarvis
Boston, Mass.

AUXILIARY VIEWER MOUNT

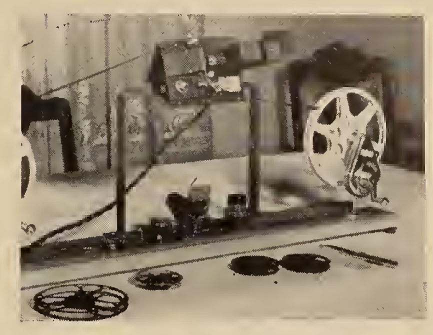
When mounting my Eastman movie viewer directly to the board of my Craig senior rewinds I could not find a position in which the film was aligned to both reels at the same time. (I use the back-and-forth editing method instead of the cut-'em-up-in-advance system.)

So, I bent a U-shaped support from a 31 inch piece of ⅛ inch by 1 inch strap iron and centered it against the board as shown in the photograph. The vertical members are 9¼ inches tall, while the horizontal unit is 10¼ inches long. The feet came to about 1⅛ inches each.

The ⅛ twists showing at either end of the horizontal member gave better film alignment and put the viewing screen in almost ideal operating position for a tall man. When using 400 foot 8mm. reels, the film clears the viewer support nicely during rewinding.

The only drilling necessary is for two small machine screws for mounting the viewer and for one wood screw in each foot. The strap iron used is light enough to be bent "cold" in a small bench vise, yet it is rigid enough for the purpose of support. In fact, I soon found myself using the viewer mounting as a carrying handle for the whole setup.

Laurence E. Baty, ACL
Salt Lake City, Utah



ELEVATED EDITOR, recommended by one amateur, is mounted on angle iron with twist.

CONTRIBUTORS TO

The Clinic are paid from $2.00 to $5.00 for ideas and illustrations published.

Your contributions are cordially invited. Address them to : *The Clinic,* Movie Makers, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.

News of the Industry

Up to the minute reports on new products and services in the movie field

Slide projector The Bell Boy, a new sound slide projector, is announced by Movie-Mite Corporation. Featuring an SVE Model G projector, with a 300 watt lamp and a 4 inch lens, the unit weighs 29½ pounds and measures 18 by 17½ by 6½ inches. Its amplifier has an 8 watt output, with an 8 inch Alnico V permanent magnet, dynamic speaker. The 33⅓ rpm motor will take records up to 16 inches in diameter. A special feature is arrangement for 360 degree swivel of the projector for easy screen framing from any angle, regardless of table size or projection quarters available. Priced at $174.50, the Bell Boy is manufactured by Movie-Mite Corporation. 1105 East Truman Road, Kansas City 6, Mo.

MOVIE-MITE'S Bell Boy, a late arrival among the sound slide projectors, will swivel to any angle. Result is simplified projection.

Presto-Splicer A new device which cuts and splices ¼ inch magnetic recording tape, utilizing a method never before available, has been announced by Prestoseal Manufacturing Corporation. manufacturers of butt-weld splicers for a variety of fields. Known as the MT-1 Presto-Splicer, the device permits critical synchronization of tape sound track with film.

The operating principle of the MT-1 is based on a combination of electrically produced heat and precise pressure, applied within an accurately controlled time cycle. Diagonal splices are produced without any addition to the thickness of the tape or the use of any of the tape material for the weld. Splices are said to be inaudible even with amplifier at maximum gain.

The MT-1 operates on 115 volt, 50-60 cycle A.C., with automatic line voltage compensation. Each automatically controlled splice takes from four to five seconds, with five seconds required after splicing to permit tape to cool off. Full information on the splicer may be had from Leonard A. Herzig, Sales Division, Prestoseal Manufacturing Corporation, 38-01 Queens Boulevard, Long Island City, N. Y.

THE MT-1 Presto-Splicer gives a plastic, diagonal splice without thickening the tape. Electrical heat and pressure do the trick.

C-K lab in Dallas Eastman Kodak Company has started construction of a wholesale branch and film processing station in Dallas, Texas. The new building will enable Kodak to give "faster and better service to the big, busy, growing Southwest," according to James E. McGhee, Kodak vicepresident and general sales manager. Completion of the project is scheduled for next spring.

The Dallas station will process both black and white and Kodachrome film in both 8mm. and 16mm. sizes. Several days should be cut from processing time for many filmers who use ordinary mail for their footage.

Polaroid meter A new matchbox-size exposure meter, designed by General Electric at the request of the Polaroid Corporation for use with the famed Land camera, is being produced by the GE meter and instrument divisions. This new PR-22 meter. sold by Polaroid through its dealers, is calibrated in numbers from 1 to 8 to correspond with the exposure settings on the Land camera. Because it does not have a calculator marked in *f* stops and shutter speeds, it is not suitable for use with conventional cameras unless a conversion table or special calculator is used. Weighing only two ounces, the PR-22 comes equipped with a clip which permits it to be mounted directly on the Land camera.

General Electric also announces the appointment of Harold E. Strang as manager of the GE Apparatus Department's meter and instrument divisions at Lynn, Mass.

Movie Club offer Purchasers of three 100 foot sound films at the new price of $9.99 are also offered a free membership in the Movie of the Month Club and can receive sound films on five day approval, screening them before they decide whether or not they wish to buy. Headquarters for Movie of the Month Club is at 6509 De Longpre Avenue, Hollywood 28, Calif.

Frame enlarger A magnifying viewer plus a built-in illumination unit provides the new Federal frame enlarging camera with its exclusive Select-A-Frame feature, for picking individual frames that come up to requirements. The enlarger, which uses No. 127 roll film (black and white or Kodacolor), is equipped with a locking device which holds the selected frame in position, an eyepiece which adjusts to the individual's vision and a fixed focus lens.

The camera is manufactured in two models—8A for 8mm. or 16A for 16mm.—by the Federal Manufacturing & Engineering Corporation, 203 Steuben Street, Brooklyn 5, N. Y. Either model sells for $19.95, including Federal excise tax.

BUILT specifically for frame enlargements, the Federal enlarging camera uses 127 roll film, either black and white or Kodacolor.

Testing equipment Photographic dealers will be especially interested in three items of testing equipment recently introduced by Photo Research Corporation—a T-stop lens calibration service, a shutter testing service and an exposure meter tester. Photo Research also handles the Spectra direct-reading color temperature meter and spot light-intensity meter. Full information and prices on all these products may be had from Photo Research Corporation, 15024 Devonshire Street, San Fernando, Calif.

Victor shifts Eugene E. Burks has been named acting general manager of Victor Animatograph Corporation, Davenport, Iowa. Sam G. Rose, though retiring from active managerial duties, will continue as president of the company. He was elected president and general manager in 1947 upon the resignation of Alexander F. Victor, the company's founder. Mr. Burks has been associated with Victor Animatograph since 1938. In 1945, he became secretary of the firm.

Newsreel offer Telenews Productions, newsreel affiliate of the International News Service and International News Photos, offers to buy amateur footage on subjects of national news interest. The purpose of the new policy is to supplement regular staff coverage of major events with on-the-spot films of unusual news breaks.

All film submitted must be on negative or reversal 16mm. stock, either black and white or color. Full story identification must accompany film. Fifty dollars will be paid for films submitted when fifty feet or over are used; for films of which under fifty feet are used, twenty five dollars will be paid.

Films accepted and used will become the exclusive property of Telenews. All unaccepted films will be returned promptly, together with a critical estimate by the Newsreel makeup editor. All inquiries and films should be addressed to News Department, Telenews, 1600 Broadway, New York 19, N. Y.

Weston office The Weston Electrical Instrument Corporation, of Newark, N. J., and its subsidiary, the C. J. Tagliabue Corporation, have established a district sales office at 6230—3rd Street, N. W., Washington, D. C., with Lawrence F. Parachini as district manager. The new office will serve the District of Columbia and adjacent counties.

Bausch & Lomb Ivan L. Nixon, widely known vicepresident in charge of Bausch & Lomb Optical Company's scientific instrument division, died June 25. Associated with Bausch & Lomb for more than forty years, Mr. Nixon made many contributions to the scientific instrument field.

"PROFESSIONAL JUNIOR" CAMERA EQUIPMENT

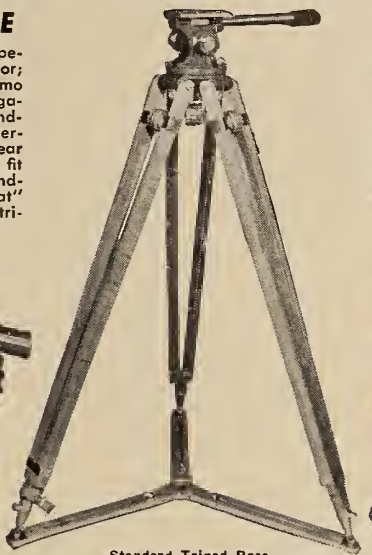
Interchangeable-Removable Head Tripods

FRICTION TYPE

Handles 16mm. EK Cine Special with or without motor; 35mm. DeVry; B&H Eyemo with motor and 400' magazine; and all 16mm. hand-held cameras. Head is interchangeable with the Gear Drive head. Both types fit "Professional Junior" standard tripod base. "Hi-Hat" and "Baby" all-metal tripod base.

GEAR DRIVE

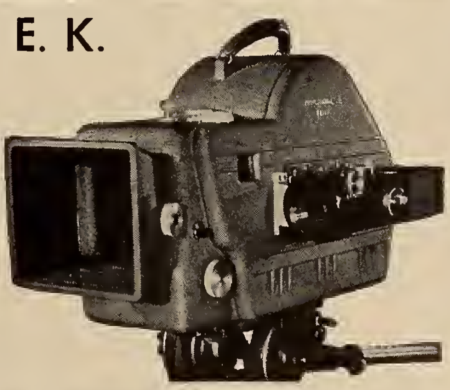
The head, made of Dow Metal magnesium, weighs but 5½ lbs. and is interchangeable with the Friction type head. It handles all types of cameras. Snap-on metal cranks control pan and tilt action from both sides. Worm-driven gears are Gov't spec. bronze.

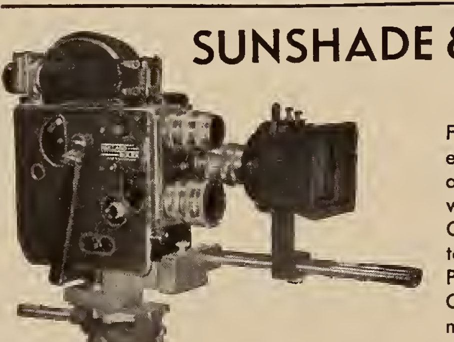


Standard Tripod Base and Collapsible, Adjustable Metal Triangle

BLIMP for 16mm. E. K. CINE SPECIAL

This Blimp, constructed of Dow Metal magnesium, is thoroughly insulated to afford absolute silent operation. Exclusive features: follow-focus mechanism permits change of lens focus while camera is operating in blimp. Blimp takes synchronous motor drive which couples to camera. A dovetail bracket is provided to mount on erect image viewfinder.





SUNSHADE & FILTER HOLDER COMBINATION

For Bolex and Cine Special 16mm. cameras. Holds two 2" sq. glass filters and a round 2½" Pola Screen with handle which can be rotated for polarization. Covers all lenses from 15mm. to 6" telephoto and eliminates need of filters. Precision made of the finest materials. Compact, simple to assemble and dismount. May be permanently affixed to camera or quickly detached.

—ALSO AVAILABLE—

BABY TRIPODS
CHANGING BAGS
3 WHEEL PORTABLE DOLLYS
"HI-HATS"

Send for our catalog. It describes all our products completely

FRANK C. ZUCKER
CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

YES, you can get 'em at your dealer's now

STEVENS CAMERA DRIVE
for
BOLEX H16
and
CINE-KODAK SPECIAL

- Eliminates scene-footage restrictions of spring-wound cameras.
- Easily attached — No camera alterations.
- Light weight — Only 12 ounces.
- Uses either 4 or 5 standard, 6-volt radio "A" dry batteries.
- Top efficiency with extremely low current drain.
- Comes complete with mounting bracket and top-grain carrying case for batteries.

Available for Bolex H16 with built-in frame counter, outside frame counter and Cine-Kodak Special Cameras **$77.50**

Exclusive Distributors

J. B. PERRIN & COMPANY
8510 WARNER DRIVE CULVER CITY, CALIF.

BLACK AND WHITE • KODACHROME
ENLARGED 8 to 16 REDUCED 16 to 8
DUPLICATES
GEO. W. COLBURN LABORATORY, Inc.
164 N. Wacker Dr., Dept. M, Chicago 6, Ill.

MOVIE AND SLIDE TITLES
STILL AT SAME LOW PRICES!
Same titles formerly distributed by Bell & Howell —now sold direct. Large variety backgrounds available. No charge for tinting film Amber!
WRITE FOR *free illustrated brochure and samples*
TITLE-CRAFT, 1022 Argyle St., Chicago 40, Ill.

Two 3¢ stamps for giant catalogue. State size.
8-16mm Silent, Sound, Sales, Rental, Exchanges.
Movies
REED & REED DISTRIBUTORS, INC.
7508 3rd AVE., BROOKLYN 9, N. Y.

8MM MAGAZINE COLOR
at Delta's Low Price!
Here is our contribution to help you cut your movie making cost! FACTORY FRESH, 8MM Color Film, product of one of the world's largest film manufacturers, loaded into NEW 8mm magazines, fully guaranteed by Delta. For all 8mm magazine cameras.

8MM MAGAZINE COLOR, Daylight	$3.95 ea.
12 for $46.50	
8MM (Bl. and White), SUPER X type 50 Weston	$2.95 ea.
12 for $34.50	

Write for Movie Listing

DELTA PHOTO SUPPLY
690 Third Ave., N. Y. C. 17
(Dept. MM-8)
DELTA

TAKE THE BABY TOO

A new trick with a baby tripod

MAURY KAINS, ACL

IF YOU are the kind of movie maker who gets around a good deal, you will have already encountered the vexatious problem of making setups on cement floors, waxed linoleum and other hard surfaces which do not cooperate with tripod points. This is risky business, for you can lose a good shot, or even damage your valuable camera, if one of those tripod legs suddenly slips. And your popularity will suffer as well, should someone's flooring also become damaged.

Of the many tripods now on the market, a few are being made with various types of clamping devices which grip *at the tops of the legs.* The designers, of course, intended that these clamps should eliminate slippage. While this arrangement is better than none at all, in my experience these clamps are not the right answer to the problem. They do successfully hold the tripod legs open when the unit is lifted from the floor. But on slippery floors the tripod point will still slip, although not far, and the leg can bend. Further, such clamps do not prevent damage to floors.

So let's look a little further. It stands to reason that the Hollywood studios, when they place a heavy, expensive Technicolor camera on a "floor spider," know what they are doing. They cannot afford to risk damaging such equipment by half measures. No clamps are ever used at the tops of their tripod legs. They either use the "spider" or a parallel (platform) top, laid flat on the floor to receive the tripod points. Since the points receive the most strain, that is where the gripping action should take place. And remember this—no camera movement is steadier than the support on which it's used.

If you are short on space, the three blocks of wood and the chains (see *For the Well Dressed Camera,* May, 1949) are okay. But the spider idea is better. The spider is less awkward to set up and to adjust.

The chief objection to the spider is that it's just one more thing to lug around, an awkward accessory that is used infrequently. But if you own a "baby" tripod (and you should), your problem is fifty percent licked.

One look at Fig. 1 will give you a fair idea of what I have up my sleeve. For my baby has learned a new trick. I no longer need to lug the spider every place I go. Now my baby is never left behind, for it serves me with more versatility than ever. The illustration will show how I have quickly converted the baby tripod into a spider. But it took a bit more than the magic word "Presto" to accomplish this.

Near the tip of each leg, on the underside when the legs are spread out, I attached a small block of hardwood, shaped to fit the leg (see Fig. 2). These little blocks are a permanent installation, and therefore they should be sturdy. The undersides of the three blocks (which rest directly on the slippery floor) are flat, so that the tripod legs cannot twist or flex. A sheet of very thin soft rubber is cemented to the underside of each of these blocks. The rubber, if clean, will have a tendency to grip the floor and minimize slippage. If the rubber is too thick, or spongy, there will be a trace of bounce. This should be avoided for movie work, as even that little amount of give does not contribute to perfection.

The second essential is the preparation of some sort of receptacle for the metal points of the big tripod's legs. You will see (Fig. 2) how I solved this by hollowing out cupped-shaped holes in the wooden extension legs of the baby tripod. These holes, of course, should be slanted slightly inwards, so that they will accept the points at the correct angle. It might also be noted (Fig. 1) that the underside extension

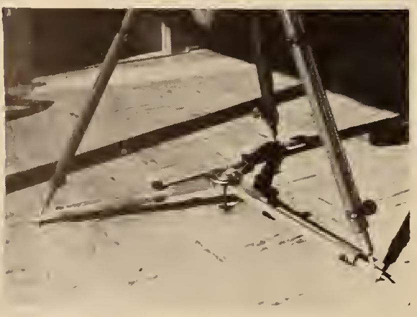


FIG. 1: A baby tripod, spread almost flat to floor, prevents slipping on dangerous floors.

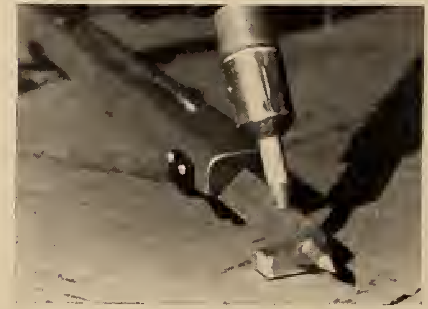


FIG. 2: Detail of ingenious camera mounting shows wood block and hole in baby tripod leg.

of the tripod screw on the baby tripod gives a point of central support.

For those of you especially interested in adding a baby to your filming family, let me recommend the so-called "trombone type" illustrated in the pictures. The nickname stems from the fact that the black knurled nobs which loosen or tighten the baby tripod's extension legs also serve as handy grips in sliding (like a trombone) these legs out or back. This reduces manual operations in adjusting the tripod, adding speed and sureness to your work.

But I do not wish to tell you exactly how to transform your own baby into a combination baby and spider. If you are resourceful (and what *good* cameraman is not?) you will figure out the best way with the equipment now on hand. I simply wish to plant the idea with you. I feel sure you will find it practical and to your liking, once you have given it a fair trial.

Filming the garden

[Continued from page 289]

the same angle as Scene 19. She arrives at the cucumber patch, realizes she has missed the child and stands there breathing hard, as she watches the youngster skitter away.

22. *Medium shot.* The child, filmed at 8 frames a second, as she scampers off.

23. *Near shot.* Dad, still seated by the garden table, is laughing heartily at Mom's discomfiture. Mom comes into scene from the front and sinks into her chair, mopping her forehead. After a moment they both look up and towards the back door.

24. *Semi-closeup.* Sis has come out of the back door and pauses as she feels her parents' gaze on her. She is in her bathing suit, with a beach towel in one hand and a portable radio in the other. She smiles blandly.

25. *Closeup.* Mom, as she speaks accusingly to her daughter:

Title. "*Well, I thought you were going to help me in the garden today!*"

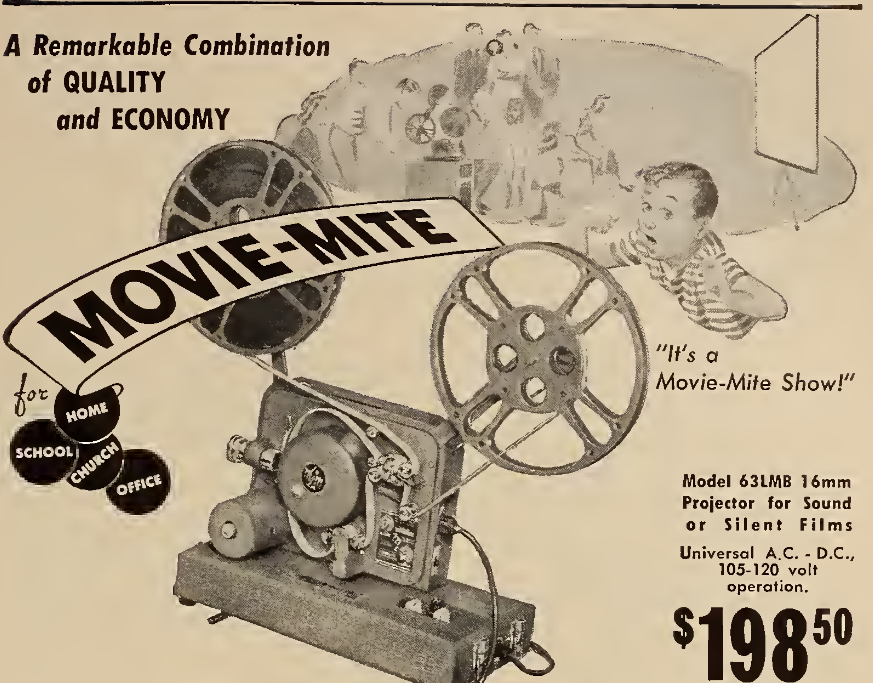
26. *Closeup.* Sis in the same setting as Scene 24, as she looks around furtively for some way out of the jam.

27. *Medium shot.* An open convertible full of teen-agers drives up in front of the house and the kids start yelling for Sis.

28. *Closeup.* The boy driving leans on the horn.

29. *Semi-closeup.* Sis as we left her in Scene 26. She hears the horn and an expression of relief floods over her face.

30. *Medium shot.* Mom is in the foreground with Sis seen in the back-



A Remarkable Combination of QUALITY and ECONOMY

Model 63LMB 16mm Projector for Sound or Silent Films

Universal A.C. - D.C., 105-120 volt operation.

$198.50

Write for details. See your dealer for demonstration.

MOVIE-MITE pioneered the idea that complicated, expensive equipment is superfluous and unnecessary for finest 16mm projection *outside an auditorium.* The modern MOVIE-MITE, for SOUND or SILENT 16mm films, features *light weight, compactness, simplicity, efficiency* and *economy* with marvelous results.

MOVIE-MITE CORPORATION

©1945 1105 E. Truman Road Kansas City 6, Mo.

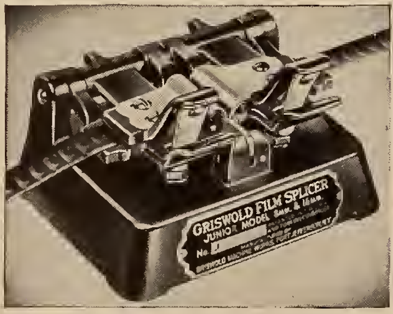
A SMART BUY for every 8 and 16 mm Movie Maker

The GRISWOLD JUNIOR SPLICER

It's a smart buy because—

1. By doing your own splicing, which is easy with a GRISWOLD Junior, you quickly save the cost of the splicer and then keep on saving.
2. You protect your films against torn perforations and breakage because the GRISWOLD Junior has exclusive features which assure a clean splice on a frame line every time with perfect film alignment and perfectly spaced perforations.
3. You get the finest splicer for 8 and 16 mm film, money can buy with a rigid, all metal, high precision construction that will give you a lifetime of trouble-free splicing service.

But be sure you get the genuine when you buy. Look for the GRISWOLD nameplate on the base. If your dealer can't supply you, order from our National Distributor.



GRISWOLD JUNIOR MODEL
The utmost in splicer value for 8 and 16 mm films.

Neumade Products
427 West 42nd Street
New York 18, N. Y.

GRISWOLD MACHINE WORKS
DEPT. A, 410 MAIN STREET, PORT JEFFERSON, N. Y.

MOVIE
TITLES

Improve your films with titles, sub-titles, and continuity headings. The key to good titling is the kind of letters you use. Knight solid cast metal letters are perfectly styled, attach to any surface, and photograph with sharp detail for professional, theatrical appearing titles.

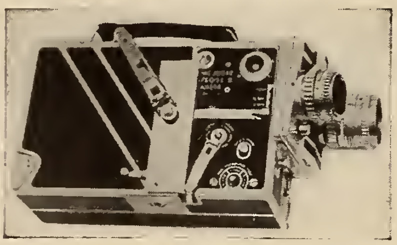
Only $1—for your choice of any 25 classic style letters, ⅝-inch size; postage paid. A special offer.

Order your set now. Money back if not satisfied.
Free! Folder on "Titles for Home Movies."

H. W. KNIGHT & SON, INC.
23 Lane St. Seneca Falls, N. Y.

8MM—16MM
KODACHROME
BLACK & WHITE
ELECTRONIC CONTROLLED
MOVIE DUPLICATES
8MM Enlarged to 16.
16MM Reduced to 8.
Free Catalog on Request.
NATIONAL CINE LAB
BOX 4425 • WASHINGTON 17, D C

AUTOMATIC DISSOLVE For the Cine Special



Model C . . . . $54 plus Federal Tax
See your dealer or write
JOSEPH YOLO 5968 Santa Monica Blvd.
Hollywood, California

DISTINCTIVE EXPERT
TITLES and EDITING
For the Amateur and Professional
16 mm. — 8 mm.
Black & White and Kodachrome
Price list on request
STAHL
EDITING AND TITLING SERVICE
33 West 42 St. New York, N. Y.

Cinélarger
MAKE FINE, LIVELY, LARGE PRINTS FROM 8mm OR 16mm MOVIE FILM, SAFELY, PROMPTLY & ECONOMICALLY USING No. 620 ROLL FILM. COPIES B&W OR COLOR MOVIES ON TO B&W FILM, OR COLOR MOVIES ON TO COLOR FILM, WHICH AFTER EXPOSURE IS DEVELOPED AND PRINTED IN THE USUAL MANNER. CUTTING OR SPLICING MOVIE FILM COMPLETELY ELIMINATED. AT DEALERS EVERYWHERE
$18.95 TAX INCLUDED
WRITE FOR FREE LITERATURE 53
TESTRITE INSTRUMENT CO., Inc NEW YORK 3, N. Y.

ground at left center. Suddenly she bolts from the porch, runs up to Mom and kisses her and then runs rear right towards the car. Mom starts to call after her but then relaxes helplessly. Turning towards Dad she starts to gesture, "Well, how do you like that?" but then stops short.

31. *Closeup.* A slightly downward angle of Dad as if from Mom's viewpoint. He is fast asleep in the garden chair.

32. *Semi-closeup.* Mom as she reacts to this sight, first with arms akimbo, then relaxing with a "What's the use!" shrug of her shoulders. In a moment she turns slowly and walks out of the scene back toward her gardening.

33. *Long shot.* Mom, looking small and alone, is kneeling down again among her plants. She picks up the trowel slowly.

34. *Semi-closeup.* Looking down over her shoulder towards the ground. Mom pokes at it listlessly with the trowel a moment, then throws it down in resignation. Her empty hand reaches toward the soft earth.

35. *Closeup.* Mom's hand only, as she traces with her finger in the soft soil the words: THE END. *Fade out.*

Stop off at Ausable!

[Continued from page 296]

the stream which are accessible from the regular paths. Watch out for these vantage points (you will most likely see other cameramen ahead of you), as they offer some most interesting views of the swirling waters. And don't forget to include scenes from these islands of people walking along the path.

You are now at the halfway mark of your tour. Past the Elephant's Head you will approach a bridge running over the water at quite a height. Some of the best overall views may be filmed from this point. Follow up these takes by going down the side of the ledge to the bottom of the path and shooting right into the stream. Perhaps, now, you look at your watch and you're surprised that it is past the lunch hour. But you don't mind going a little hungry. For you're having a grand time and you plunge on with a feeling of satisfaction at what you already have accomplished.

From this point onward, you will walk along narrow, rocky ledges on the high side of the cliffs until, after passing over some smaller bridges, you will see suddenly in the distance the boathouse or depot. Start the coming sequence of the boat trip by taking the long shot right where you are; then follow up with the medium and closeup takes as you approach, changing the views and angles at the same time.

Happily, at this point, your walking is ended. For you will now be taken by boat for a ride down the rapids and the stream, and here one finds excellent opportunities to add more of the human interest element. When your turn comes to enter the boat, tell the guide that you would like to be seated in the rear to take pictures of the trip. He will gladly cooperate with you. From that position, without disturbing anyone, you can film the ride down the rapids (Don't stand up!) and the rest of the trip to the landing dock. Take only what seems most pleasing at low angles or eye level. For in tilting the camera upward you will picture mostly foliage or trees—and the result of these takes is generally disappointing.

Finally, as you approach the landing, show the people getting out of the boat, walking over to the path and up it to the top of the mountain, where the waiting buses will return you to the clubhouse or starting point. Your tour of Ausable Chasm is complete.

And so you go into the clubhouse and you wash up and you get something to eat. Then, while you're munching away, you may start to think of those scenes you missed during the day long tour. You look at your watch and it's already after four. Too late! But you realize that you have already made more good, hard movies than on any one day before—and you can't remember when you have ever enjoyed yourself so much.

Hints from Hollywood

[Continued from page 302]

technical handling worth scrutiny. The lead title assembly is superimposed over a shot of a street corner in a residential section. There is no sign of life whatever. Then, at the conclusion of the credit titles, a milk truck comes into view and the camera follows it as it pulls up before a house in the middle of the block.

This long establishing shot cuts to a series of closeups of the milk bottles in their wire basket, as the milkman makes his way to the side door and deposits them on the porch. The door opens and another pair of hands lift them up and inside, where a wide angle shot presently reveals the family cook as she pours a glass of milk and goes out of the scene, glass in hand. The camera then cuts to a shot of her ascending the stairs and pounding on a door to wake the occupant inside.

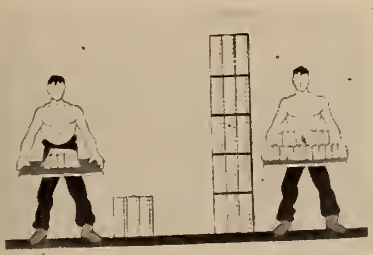
This kind of close cutting is as much the result of planned shooting as it is of tight editing. It makes for a smooth presentation of introductory details without lingering tediously over any one of them, a fault all too evident in many amateur productions. Close study of good cinematic technique, as described here, will aid many an amateur filmer.

LATE RELEASES

Features and short subjects for 8mm. and 16mm. screens

■ *Snookum Bears on a Rampage*, one reel, black and white, is available in two 8mm. and three 16mm. editions, including sound on film, through dealers. It is distributed by Castle Films, Division of United World Films, Inc., 1445 Park Avenue, New York City. Animal actors make life miserable for a group of cowboys. But when they bring about the capture of horse thieves, the tormented ranch hands agree that they've earned the right to be nuisances.

■ *The Last of the Mohicans*, ten reels, black and white, 16mm. sound on film, is distributed by Commonwealth Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. Randolph Scott and Binnie Barnes star in James Fenimore Cooper's household classic. It's all there—the frontier, the Indians and Mr. Scott as a daring colonial scout. And it's even more action packed than Mr. Cooper's version.



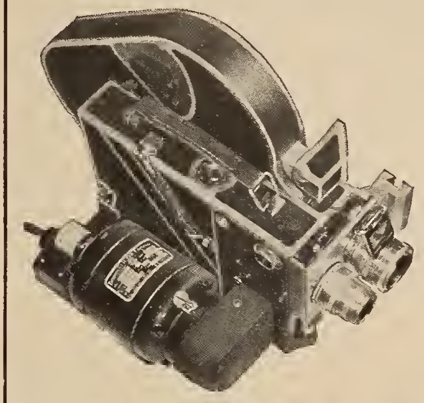
■ *Productivity: Key to Plenty*, two reels, black and white, 16mm. sound on film, is released by Encyclopaedia Britannica Films, Wilmette, Ill. Based on the Twentieth Century Fund's *America's Needs and Resources*, this film shows how man has taken over the machine in the last hundred years to make possible a five-fold increase in productivity. Salient economic facts are graphically presented in a straightforward presentation of basic materials on wages, productivity and work hours.

■ *Hot Rhythm*, nine reels, 16mm. sound on film, black and white, may be had from Post Pictures Corporation, 115 West 45th Street, New York 19. N. Y. A girl looking for a future gets the big break in a classic mixup of records, music and people. Donna Drake's the girl. The big break and the mixups involve Robert Lowery, Jerry Cooper and Harry Langdon.

■ *Yesterday, Today and Forever*, three reels, black and white, 16mm. sound on film, may be obtained from Family Films, Inc., Hollywood 28, Calif. His friends pled with him. His mother's heart was broken. His father condemned him. Yet, he forsook faith and turned to liquor's oblivion. How he was redeemed through the faith of a good woman and the friendship of a devout man is the tale told by *Yesterday, Today and Forever*.

■ The New York and foreign franchise for Sack Amusement Enterprises, Dallas 1, Texas, has been awarded to Jules J. Nayfack of 336 West 44th Street, New York City. Sack Amusement Enterprises is a producer of all-Negro films. Mr. Nayfack's plans for the future include an excursion into the field of French imports, which he will distribute in 35mm. before reduction to 16mm. versions.

SYNCHRONOUS MOTOR DRIVE
for the
E. K. Cine Special



110 Volt A. C., Single Phase, 60 Cycle

This motor will run in synchronization with either 16mm. or 35mm. sound recorders. It is provided with mounting platform which permits removal of magazine while camera remains mounted on motor.

Drive coupling attaches to single-frame shaft of camera and is mated to spring-steel drive arm of motor gear box. This assures that camera mechanism cannot be damaged if a film jam accurs as the spring steel arm drive will shear. This is easily replaced.

A knurled knob on motor armature permits rotating for threading. "On-Off" switch built into base. Platform base threaded for 1/4" and 3/8" camera tie-down screws. Rubber covered cable with plugs included.

Price $150 . . . Immediate Delivery

FRANK C. ZUCKER
CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

STOP APOLOGIZING FOR YOUR MOVIE TITLES
Write today for a FREE A-to-Z Sample Title Test Kit. Make titles that are different . . . better and tailored to your taste. Try our method . . . FREE.
COMPLETE COLOR OR B.&W. OUTFIT $6.50
A-to-Z MOVIE ACCESSORIES
175 Fifth Avenue Dept. M New York 10, N. Y.

2¼ x 3¼ COLOR PRINTS 50c each
Price of larger prints on request
From 8 and 16mm Color Film
Send 3 frames or tie thread next to frame desired. Add 25c handling charge on orders of less than $5.00. No C.O.D.'s.
HOUSE OF COLOR
1108 Seal Way Seal Beach, Calif.

DIRECT 16MM SOUND
with MAURER RECORDING SYSTEM
For the Producer of 16 mm business, educational and religious films
- EDGE NUMBERED WORK PRINTS
- SOUND RECORDING
- DUPLICATE NEGATIVES
- SYNCHRONIZED STUDIO PHOTOGRAPHY
- RELEASE PRINTS—COLOR and B & W

GEO. W. COLBURN LABORATORY, Inc.
164 N. Wacker Dr., Dept. M, Chicago 6, Ill.

8 CLUBS 16

The people, plans and programs of amateur movie groups everywhere

Albany banquet The eighth annual banquet of the Amateur Motion Picture Society of Albany (N.Y.), ACL, held at the Aurania Club, marked the end of the club's 1948-49 season. Prizes were awarded the year's contest winners, Mrs. Michael DeMurio making the presentation. George A. Valentine, ACL, of the New York 8mm. Motion Picture Club, provided the evening's entertainment with the screening of three of his films: *The Artist*, *The Past Master* and *The Wolf's Tale*. All on 8mm., the last named won an Honorable Mention in the 1948 Ten Best contest.

Durban winners The fifty foot film competition conducted by the Cine 8 Club of Durban, South Africa, was won by Dr. G. Stafford-Mayer for his *Bedtime for Tiny Tots*. *Rodeo*, by Dr. V. A. Wager, and *Pat Fairfield Handicap—1948*, by E. G. Frow, ACL, filled second and third places respectively.

On the same program with the prize winners, *Tongaland*, a 16mm. production by C. A. Whysall, was also screened.

Winnipeg meeting For its last session of the season, the Winnipeg Cine Club presented an informative program on the use of sound for home movies, treating of the various methods available. Orland Gibson projected a short film with tape recording, in which lip synchronization played an important part. Bob Cohan, ACL, showed an 8mm. color film with musical disc accompaniment.

A panel discussion on filming Winnipeg's 75th anniversary celebrations and possible activities of club members during the summer months followed the screenings.

Cincinnati preview An opportunity was provided members of the Cincinnati Movie Club to study the progress of the club production, *Deed to Happiness*, when a "sneak preview" was given at a recent meeting of the group. More than half the film is finished and gives a fair indication of what the completed picture will be like.

A special demonstration of trick shots was also given on the same program, members being invited to bring cameras and take advantage of the staging. The proper use of the exposure meter was explained in connection with the exhibition.

New Italian club Under the leadership of Achille de Francesco, ACL, a group of amateur movie enthusiasts in Milan, Italy, has recently organized an amateur movie club dedicated to furthering the hobby in their country and the development of strong international affiliations. The name of the new organization and the roster of officers were not known at press time.

La Casa program Members of La Casa Movie Club, of Alhambra (Calif.), were treated to a showing of members' films of diverse interests. *Los Angeles County Fair*, by Robert Nemeth, ACL, headed the bill, followed by *Laguna Beach*, by Erwin K. Kendall, and *Muscle Beach—Santa Monica*, by L. M. Miller. *With the American Bowling Team in Britain*, by Charles Manahan, concluded the program.

South Side-Metro Members of Metro Movie Club of River Park, in Chicago, were invited recently to screen some of their films at a meeting of the South Side Cinema Club. The program consisted of *Thrills and Spills*, by Lewis Ultch; *Miscellaneous Scenes*, by Earl Hein; *Rocky Mountain*, by H. A. Arnold; *Deer Hunting in Canada* and *Fishing Trip in Canada*, by Mr. Bouglet. This was the club's last regular meeting of the season.

International show The Australian Amateur Cine Society, ACL, of Sydney, Australia, offered members and their guests an opportunity recently to view the film work of American and Canadian amateurs, when the club presented its Overseas Film Night. The screening was held in Assembly Hall in

BAY CITY MOVIE MAKERS, of Michigan, at a recent meeting. Officers, at left and right of equipment, are William Papp, treasurer; Mrs. Margaret McFarland, secretary; Dr. C. O. Whitten, ACL, president; Fred Mitchell, vicepresident.

A. J. O'Keefe

ACTION IN ALBANY, N. Y., as members of the Amateur Motion Picture Society, ACL, film a local high school drama. Helen C. Welsh, ACL, is at tripod; Arthur Kemnitzer operates hand-held camera, with Charles Creamer at the meter.

8-16 MOVIE MAKERS OF KANSAS CITY, in Missouri, gather for a display of members' equipment.

Sydney and marked a high point of the current season for Australian amateurs.

The program consisted of *Squeaky's Kittens*, by Walter Bergmann, FACL; *Motion* and *Desert Life*, by Henry Hird, FACL; *Doghouse Blues*, by Earl H. Sparks, ACL; *Voorlezer's House*, by Frank E. Gunnell, FACL; *Riches from the Sea*, by T. J. Courtney, and *Patti-September Peace*, by the late Robert P. Kehoe, FACL. The films were air freighted to Sydney on loan from the ACL club film library.

Westwood screening A program of unusual and diversified film fare was presented members of the Westwood Movie Club of San Francisco at a recent session. *Zoo Life*, a short 8mm. Kodachrome study by William Behre, headed the bill.

This was followed by *The Duel*, a 16mm. Kodachrome film of adventure on the high seas, by Paul Kantus; *Perchance a Dream*, by Ralph Joosten and Bill McDonald; *Proem*, 16mm. Kodachrome sound on film, a study with animated clay forms, by Leonard Tregillus, ACL, and Ralph Luce, and *Fiddle Dee Dee*, an experimental sound film by Norman MacLaren, of Canada.

Rockford planning Among the projects on the agenda of the Rockford (Ill.) Movie Makers are the club production, *Know it all Joe*; the annual outdoor meeting, scheduled as a picnic night, and a film on the activities at Augustana Camp, Lake Geneva, also a club production.

A highlight of an early summer session was to be the screening of the films made at the annual banquet.

New in Minnesota A group of cine enthusiasts in Hutchinson, Minn., are organizing a movie division within the present local still camera club. Arnold Rotzien has been elected president of the new film unit, with Ted Hanson as vicepresident. A. Schoonover, ACL, is secretary. A committee on programs was chosen from among the membership, and a room of the public library was acquired for the monthly meetings. Scheduled for fourth Mondays, the programs will feature screenings and demonstrations of new movie technique.

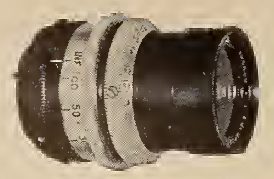
At the organization meeting two films borrowed from the ACL film library were shown—*Magic Stairway*, by Harlan Webber, ACL, and *Western Wild Life*, by Frank Gunnell, FACL.

Ottawa elects At a concluding session of the 1948-49 season, members of the Ottawa Cine Club, of Canada, chose their officers for the coming year. John Pinhey is the new president and Ken Rapell, ACL, is vicepresident. Edward McElroy was retained as secretary, while Bob Tennant assumed the duties of treasurer. Elizabeth Edwards is executive member of the board.

Auckland 8 winners The Thorne Cup competition for the best uncut film, sponsored by the Auckland 8 Movie Club, ACL, of Auckland, N. Z., was won by L. A. Millar with *Baby Comes First*. *Untitled*, by club president N. W. Hicks; *Now You Are Two*, by Mrs. H. C. Gilmour; *Visitors Day, Whenuapai*, by H. R. Gilmour, and *Sammy Lee*, also by Mr. Hicks, were runners-up.

San Francisco screens Members of the Cinema Club of San Francisco were treated at a recent session to an unusual film produced in Hollywood specifically for camera clubs, called *Photofilm*, 16mm. sound. *Yosemite*, by Tullio Pellegrini, and *Guatemala*, by Jeff Dreyfous, both 8mm. color films, concluded the showing.

Michigan conclave The fourth annual convention of the Michigan Council of Amateur Movie Clubs was held at the Elks Temple in Grand Rapids in June. Approximately 200 delegates and members of Michigan movie clubs attended. The following officers were elected:



U. S. Pat. No. 2260368

GOERZ AMERICAN
APOGOR
F:2.3

the movie lens with microscopic definition successful cameramen have been waiting for—

A new six element high quality lens for the 16 and 35 mm film camera. Corrected for all aberration at full opening, giving highest definition in black-&-white and color. Made by skilled technicians with many years of optical training.

Fitted to precision focusing mount which moves the lens smoothly without rotating elements or shifting image.

This lens comes in C mount for 16 mm cameras. Fitting to other cameras upon special order.

Sizes available now: 35 and 50 mm uncoated and 75 mm coated.

Write for prices, giving your dealer's name.

The C. P. GOERZ AMERICAN
OPTICAL COMPANY
OFFICE AND FACTORY
317 EAST 34 ST., NEW YORK 16, N. Y.
MM-8

THE ONLY BOOK DEVOTED EXCLUSIVELY TO TITLES
Every step explained, simply and thoroughly.
It Answers Every Title Making Problem
Only $1 POSTPAID
Sold Only by Mail
MAIL A DOLLAR BILL TODAY
HOW TO TITLE HOME MOVIES 8 mm 16
85 PAGES ILLUSTRATED
WESTWOOD SALES CO. 635 VICTORIA AVENUE, SAN FRANCISCO 12, CALIFORNIA

KODACHROME DUPLICATES
8MM. and 16MM. FINEST QUALITY 11c PER FOOT
Mail Orders Accepted
Hollywood 16mm. Industries, Inc.
6060 HOLLYWOOD BLVD. AT GOWER
HOLLYWOOD 28, CALIF.

Easy • Quick • Convenient
MOVIES BY MAIL
from our
FILM RENTAL LIBRARY
FREE! our 1949 Sound movie catalog, hot off the press. Feature programs as low as $3.75.
Write to Dept. R
PEERLESS CAMERA STORES
FINEST HOME MOVIE SELECTION
138 E.44th St., New York 17, N.Y.

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS SAYS: No better deal has yet been made, Than when you write to Bass to trade.—*CHARLES BASS*, President. Used 16mm. B. & H. 70A, Cooke *f*/3.5, case, $67.50; used 16mm. Zeiss Movikon, Sonnar *f*/1.4, case, $385.00; used 16mm. B. & H. 400 watt proj. Model 57, case, $57.50; used 16mm. B. & H. Filmo Master, 750 watt, case, $145.00; used 16mm. B. & H. Show Master, 2000 ft. Cap., 750 watt, case, $150.00; used 16mm. Victor Model 24 sound proj., 750 watt, two case unit, 12″ speaker, $175.00; used 16mm. Movie Mite sound proj., one case unit, complete, $115.00. We buy 'em, sell 'em, and trade 'em. Complete stocks of new Cine equipment, all makes. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago 2, Ill.

■ GUARANTEED fresh F-A-S-T Pan Film, $1.65, 25′ (8-8mm.) $1.65; 25′ 8mm. color, $4.10; 25′ 8mm. color base, $2.25; 100′ 16mm. outdoor film (anti-halo), $3.45. Free machine processing. MK PHOTO, 451 Continental, Detroit (14), Mich.

■ 16MM. SUMMER Specials. Bolex 1″ *f*/2.7, case, $249.00; Simplex Pockette, new, $55.00; Cine-Kodak K *f*/1.9, case, like new, $115.00; Cine Specials from $395.00 up; semi-pro tripods from $75.00 up. M-H viewfinder for Cine Special or Bolex, $135.00. Wanted: Akeley Gyro tripod and other 16mm. and 35mm. equipment. CAMERA MART, Inc., 70 West 45th Street, New York.

■ CANADIANS! Cine-Kodak Special Mark I 16mm. camera with 100 foot chamber, 200 foot chamber and three lenses—15mm. *f*/2.7, 25mm. *f*/1.9, 50mm. *f*/1.6. Like new! BARGAIN at $750, complete! CRAWLEY FILMS LIMITED, 19 Fairmont Ave., Ottawa, Canada.

■ CINE lenses—High speed, telephoto wide angle—for all those beautiful outdoor spring and summer shots. IN FOCUSING MOUNTS COATED FOR 8MM. CAMERAS: 9mm. *f*/2.7 Wollensak wide angle (fixed focus), $43.75; ½″ *f*/1.9 Wollensak Raptar, $55.42; 1⅜″ *f*/3.5 telephoto anastigmat, $39.50; 2″ *f*/2 Schneider Xenon, $99.50; 3″ *f*/4.5 Kodak anastigmat, $59.50. IN FOCUSING MOUNT COATED FOR 16MM. CAMERAS: 17mm. *f*/2.7 Carl Meyer wide angle, $54.50; 3″ *f*/1.8 Astro Pan Tachar, $279.50; 6″ *f*/5.5 Schneider Tele-Xenar, $134.50. These are only a few of our tremendous selection—the world's largest stock of lenses—We have what you want—15 day trial—satisfaction guaranteed—Send this ad in for free catalog and lens list. BURKE & JAMES, Inc., 321 So. Wabash Ave., Chicago, Ill., U.S.A. Att: M. A. Milford.

FILMS WANTED

■ I BUY—sell, swap, rent S. O. F., 8 and 16mm. films, list free. HARVEY IRIS, Box 539, Brockton, Mass.

FILMS FOR EXCHANGE

■ FREE! Movies loaned free—2000 sound; silent. Send $1.00 for listings to obtain loan free—no other charge. EXCHANGE your films, $1.00 per reel. STASI SOUND SERVICE, Dept. M, 133 Murray St., Elizabeth 2, N. J.

FILMS FOR RENTAL OR SALE

■ CASTLE Films for sale; 8mm.-16mm. silent and sound; complete stock. orders shipped day received by STANLEY-WINTHROP'S, Inc., 90 Washington St., Quincy 69, Mass.

■ USED and NEW Castle films, 8-16, silent and sound. Send for lists. ALVES PHOTO SERVICE, Inc., 14 Storrs Ave., Braintree 84, Mass.

■ EXCLUSIVE: Select movies, sports, musicals. Projectors, screens. Large stereoscope-viewer, unique filmstrips, $2.98. Free catalog. HOME PIX, 1674 Broadway, New York 19.

■ EXCITING and unusual films, 8 and 16mm. Send 25¢ for sample film strip and giant catalogue. ART-PHOTO, Dept. MM, 628 Nostrand Ave., Brooklyn, N. Y.

■ "ATOMIC Blonde" and other beautiful Hollywood models in COLOR! Giant lists, only 10¢. AMERICAN FILMS, 6711-mm. Sunset, Hollywood 28, Calif.

■ 85 KODACHROME movies! War, Atom Bomb, Travel, Air, National Parks, Beautiful Models, Catalog, 3¢ stamp. 2 scene "Waikiki" sample, $1.00. Specify 8mm. or 16mm. WORLD IN COLOR PRODUCTIONS, Elmira, N. Y.

MISCELLANEOUS

■ Two enlargements and negative from your movie film. Send frames and one dollar. CURIO PHOTO, 1187 Jerome Ave., New York 52.

■ KODACHROME DUPLICATES: 8mm., or 16mm., 11¢ per foot. Immediate service on mail orders. HOLLYWOOD 16MM. INDUSTRIES, Inc., 6060 Hollywood Blvd., Hollywood 28, Calif.

■ NO Negative ? ? ? Send picture and $1.00 for new negative with enlarged print to CURIO PHOTO, 1187 Jerome Ave., New York, N. Y.

■ TITLE MAKING, free booklet. WESTWOOD CINEMA CO., 635 Victoria Street, San Francisco, California.

■ RIFLES, shotguns, pistols—Firearms of all types, all makes taken on trade towards ALL photographic equipment. Highest trade-in allowance at NATIONAL CAMERA EXCHANGE, 86 So. Sixth St., Minneapolis 2, Minnesota. Authorized agents for Eastman, Argus, Revere, Bell & Howell, Keystone, Graflex—in fact every great name in photography. Trade your firearms on photographic equipment now.

How GOOD is a "good" movie?

Ever wondered how good your movies are? Ever had a sneaking hunch they might turn out to be pretty good—in competition?

Chances are, you have . . . But you haven't been able to dig up the competition. And so you keep on wondering: *Are my movies GOOD?*

Well, if you're an amateur movie maker *(anywhere in the world)*, you can now see how you stack up with the competition.

How? By entering the MOVIE MAKERS Ten Best Competition of 1949!

Remember: 8mm. or 16mm., color or black and white, silent or sound!

•

You'll find full details on the Ten Best Competition on the inside back cover of this issue of MOVIE MAKERS

John Folkema, Grand Rapids Amateur Movie Club, president; Milburn Bergeon, Long Lake Amateur Movie Club, vicepresident; Kobe G. Vander Molen, Kalamazoo Movie Club, second vicepresident; Mrs. Howard Yost, Grand Rapids Amateur Movie Club, secretary, and Stanley Stevens, Kalamazoo Movie Club, treasurer.

E. J. McGookin, general manager of the Revere Camera Company, was guest speaker. The meetings were concluded with a screening of amateur films from various participating units.

New group in S. F. The Golden Gate Cinematographers is the name chosen by the committee which recently organized a new club from the former organization known as the Sherman Clay Motion Picture Club. Edward Johannson is president, with August Brady serving as vicepresident. A. Stanschildt is secretary, and A. Theo. Roth, ACL, is publicity chairman.

The organization meeting witnessed a screening of *Autumn in the Sierras*, by George Sokst, and a demonstration of the new DeVry sound projector.

New York 8's Members of the New York City 8mm. Motion Picture Club were invited recently to bring in their first films and screen them for the entertainment portion of the program. Among those who took part in the showing were Fred Furman, Ben Spanier, ACL, Ernest H. Kremer, ACL, Joseph F. Hollywood, FACL, and Maitland Harvey.

Let's go to Glacier!

[Continued from page 291]

regions. Of course, it still is wise and courteous to ask their permission to take pictures; no one likes to have the camera peering into their household activities and personal affairs without even a "by your leave."

A few little gifts—cigarettes to the chiefs or toys and gum to the children—will quickly make friends and willing models for pictures. The older chiefs do not understand much English, but you can readily find interpreters among the children and the young men, many of whom served in the armed forces and attend English-speaking schools and colleges.

FOR THE OUTDOORS MAN

If you like films of exciting outdoor activities, Glacier is your spot. Along the many streams and waterfalls and at the more than 250 lakes you will find fishermen of every degree of skill. Wading, casting and landing the fighting cutthroat, rainbow and Eastern brooks—which make Glacier one of the country's greatest fishing areas—will furnish thrilling sequences for your sports film library.

Trail riders, hiking groups and mountain climbers provide many other breath taking shots. On the ranger-naturalist tours the rangers point out the rich wild life, the hundreds of wild flowers and the weird geological formations, all of which provide an endless array of unusual and beautiful picture material.

The intense blue Montana skies, with their white cumulus clouds drifting and breaking against the peaks, are a moving picture unto themselves. Etched sharply against the sky, the peaks climb from a gentle carpet of flowers, through the varied green of meadow and forest to the stark cliffs at the summit. And blazing blue-white in all this color are the ever shining snow fields and glaciers.

You will turn homeward from Glacier National Park with happy vacation memories—and the makings of a great movie.

Shot and sequence

[Continued from page 292]

figure shot. These in-between shots give the cameraman flexibility and variety in constructing a movie sequence. Their use should be guided by the action filmed, plus a sense of proportion.

Just as walls have cornerstones to unite them, sequences are brought together by reestablishing shots. These can be either a long or medium shot, or even one of the in-between shots. Its important feature is that it reestablishes the *general* scene, recalling the attention from the specific closeup. If, for example, our housewife were to go from the stove to the refrigerator, the reestablishing shot would tie the action together by showing her movement from one object to the other.

The sequence can consist of three, thirty or more shots, according to need. They can be simple or complex, consisting of single brief actions or groups of actions. A kitchen sequence can be comprised of several simple sequences at the stove, the refrigerator, the ironing board. A dining room seqence might consist of simpler sequences showing the housewife setting the table, polishing the glassware and tuning in on her favorite soap opera. When these longer sequences have a time lapse or space transition between them, they are often connected by a dissolve or wipe or whatever optical effect is available to the movie maker.

But, whatever the nature of the shot or the sequence, the vital thing is that they are all part of the *same structure*, that the component parts take on meaning only when they are joined together. Bricks do the job they were meant for only when joined with others to form a wall, walls when grouped together to form a building. You have a motion picture only when the various shots are brought together in pictorial continuity.

This is true of good movie making whether done by professionals in Hollywood, by students in the workshop of the New Institute or by ACL members in their own backyards. So, when you shoot your home movies, don't just think in terms of shots as does the still photographer, but think in *movie* terms of *shot and sequence*. In short, be a *motion picture cameraman*, not just a guy exposing movie film.

Reunion in the Southwest

[Continued from page 295]

o'clock in which the performers appear in the costumes they are to wear in the Ceremonial dances and chants of that afternoon and evening. The performers are brought by truck from the Ceremonial grounds to stations on North Third Street, where they form for the parade. Until they are ready to fall in, they lounge in the shadows of the buildings or drum up a jam session on the sidewalk—with the drummers beating hard on their tomtoms and the singers chanting heartily for the amusement of the other Indians. This is a golden opportunity for lively and unhampered human interest scenes in near shot and closeup.

As the parade begins to form, the movie maker should get back across the tracks to the south side business district, preferably on Coal Avenue, somewhere between Third and First streets. For it is in this section of the line of march that the performers break into their dances, displaying some agile footwork and fluttering feathers. Spectators line both sides of the street, and if the dancers are filmed against their faces and clothing much of the color and detail of the Indian costumes is lost. On Coal Avenue it is best to shoot from the north side of the street, for the background is then in the shadow and the color details of the Indian costumes come out bright in the sun. One thing to watch for, however, are the shadows from banners strung across the street overhead; they may sometimes spoil what you think is going to be an effective head-on shot of a chanting chorister. Yes, photographers are allowed in the street so long as they don't interfere with the marchers.

Don't let changing magazines in haste or rethreading your film get you flustered. What you miss during the changeover will be coming back your way on 66th Avenue, the next street

AMAZING LOW PRICES
MOVIE FILM
BUY IN QUANTITY AND SAVE PLENTY!

Super X TESTED GUARANTEED
GOV'T SURPLUS Good Quality

		Each	6 or More
8mm	25' Dbl. 8	$1.50	$1.25
16mm	50' Magazine	2.75	2.25
	100' Rall	2.95	2.50

FRESH 1950 STOCK ovoilable ot greot savings. Write!

PRICES INCLUDE PROCESSING

FILM PROCESSING LAB SERVICES
Most elaborate film processing lab facilities in the East. Fully-automatic "controlled" processing equipment—thermo-critical, rapid, economical. Write for our LAB SHEET and prices.

PROCESSING Any B&W Movie Film. Fast Service
8mm **75c** 16mm **$1.00**

DUPLICATING 16mm Black & White Film
From even density print. 100 feet... **$4.50**
From print requiring light correction. 100 feet... **$6.00**

16mm Color DUPLICATION
Kodachrome and Ansco Color in ony quantity footage. Interesting prices—write.

35mm Color DUPLICATION
SLIDES — FILM STRIPS

WRITE FOR DETAILED LISTING!

FOTOSHOP
18 EAST 42nd St.
136 West 32nd St.
New Yark City

ENO
THE OLDEST NAME IN 16 EDITING
THE RALPH R. ENO CORP.
626 W. 165 ST. • NEW YORK
Send your film for free criticism or estimate.

New Prices
BELL AND HOWELL
PROJECTORS and CAMERAS
Terms or Trade

Filmo 8 Turret Magazine Camera	$117.86
Filmo 16 MM Auto Load F.2.5	139.29
Filmosound Auditorium sound Projector	549.50
Filmosound New Academy sound Projector	474.50

No Finance Charges

FRANK LANE AND CO.
5 LITTLE BLDG., BOSTON, MASS.
Astounding bargains in used films and equipment. Send for lists; state 8 mm, 16 mm or sound.

TRADE FIBERBILT MARK
SHIPPING CASE

Safeguard your Film. Ship in FIBERBILT CASES.
400' to 2000' 16mm.

FIBERBILT CASE CO.
40 WEST 17th ST.
NEW YORK CITY

TEN BEST AXIOMS

ON THE PAGE facing this one there is printed an announcement of, and an invitation to compete in, Movie Makers selection of the Ten Best Amateur Films of 1949.

As an important part of this announcement there is presented in the lower left corner of that page the official rules of the Ten Best contest. Time tested and matured in twenty years of unbroken competition, these rules are, we believe, clear in their context and reasonable in their requirements. They are good points for every aspiring competitor to keep in mind.

There are, however, a number of other points which should be of interest to all contest-minded movie makers. Unprinted and unofficial, these axioms (they cannot be called rules) may be of equal importance to your success or failure as is the official decalog.

The first of these, surely, is the following: You cannot place unless you compete. Movie Makers hears constantly the comment—in regard to one or another award winning film—"Why, I've made a picture as good as that!" Okay, then, if you think you have, or don't know if you haven't, there's one sure way to find out. Compete with your fellows and see what happens.

The second axiom to keep in mind is this. Neither the width of your film, the place of your residence, nor the pretension of your picture enters into our evaluation of it. The Ten Best contest is too popular to afford prejudice, too widespread to be regional. Come one, come all.

Thirdly, give a thought to balance. Remember that brevity may be the secret of success, just as it is the soul of wit. In a word, if a little is good, a lot more is not necessarily better. The scissors may be harder to prescribe than a bigger projection reel. But they are often the right medicine.

Finally, and forever, keep in mind that ideas are infinitely more important than exact execution. If you have a film that is fresh in concept, sincere in subject, then let us see it. Small lapses in technique may be outweighed by large gains in imagination.

THE AMATEUR CINEMA LEAGUE, INC.
Founded in 1926 by Hiram Percy Maxim

DIRECTORS
John V. Hansen, *President*
Joseph J. Harley, *Vice President*
Ethelbert Warfield, *Treasurer*
James W. Moore, *Managing Director*
C. R. Dooley
Ralph E. Gray
H. Earl Hoover
Harold E. B. Speight
Stephen F. Voorhees
Roy C. Wilcox

The Amateur Cinema League, Inc., sole owner and publisher of MOVIE MAKERS, is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Six dollars a year.

AMATEUR CINEMA LEAGUE, INC., 420 LEXINGTON AVE., NEW YORK 17, N. Y., U. S. A.

north, by the time the end of the parade comes along. Here a row of elm trees on the north side of the street furnishes a good background for shots made from a low angle. And remember to get variety in your viewpoints—from full length dancing figures to closeups of dancing feet and head-on shots of the singers, all full of life and color.

NATURAL BACKGROUNDS

Immediately following the parade (which breaks up on North Third Street where it assembled), several of the dance teams are loaded into trucks and taken to the canyons and hills north of the Ceremonial grounds. This is done specifically to give photographers a chance to film them against a natural setting of rocks, mesas and clouds. Different dance groups are taken out each day, so that the camera fan who stays for the whole Ceremonial has plenty of opportunity to get the pictures he wants.

The light is intense in the clear air of the high altitudes of the Southwest, and compensation must be made in the exposure. Unless you have been using a meter successfully in making your home movies, you cannot rely on the exposures generally recommended for the film. Here under the bright open sky, the aperture should be cut to f/11 at 16 frames per second for front lighting and halfway between f/8 and f/11 for side lighting. In the city streets and between canyon walls where the sky area is limited the recommended exposures can be used.

ADVANTAGES OF PERMIT

In order to take full advantage of the filming opportunities at the Ceremonial, application should be made at the association office in the hogan for a photographer's permit. This allows the holder to enter the Indian campgrounds inside the Ceremonial grounds racetrack to picture the Indians at home. The permit also is an entree to the area at track level in front of the grandstand, from which the afternoon dances and Indian sports may be photographed. Last year no dances were held at the afternoon shows. But the directors this year have changed the policy and will stage four or five of the best dance teams early during the afternoon performance for the express convenience of photographers—and to give a preview of what is to be seen at the evening shows.

It is advisable to shoot in front of the grandstand early in the afternoon, before the lengthening shadow of the stand reaches out into the performance area to make correct exposure a real problem. Most of the events will occur beyond the grandstand shadow during the early part of the program, but later they will be in and out of the shadow, making things really difficult. Among the Indian sports events which make good movies are the wagon races, horse races, tugs of war between Navajo squaws, and the wood-cutting and fire-building events. There are also rodeo events with all-Indian performers, including calf roping, bulldogging, wild cow milking, bronco busting and steer riding.

Candid movie shots of the crowd issuing from the grandstand following the afternoon show will provide a good finale for your movie. You'll catch Navajo women and their babies strapped to cradle boards, Zuni women loaded down with silver and turquoise jewelry, in fact all the panoply of the Indians on dress parade.

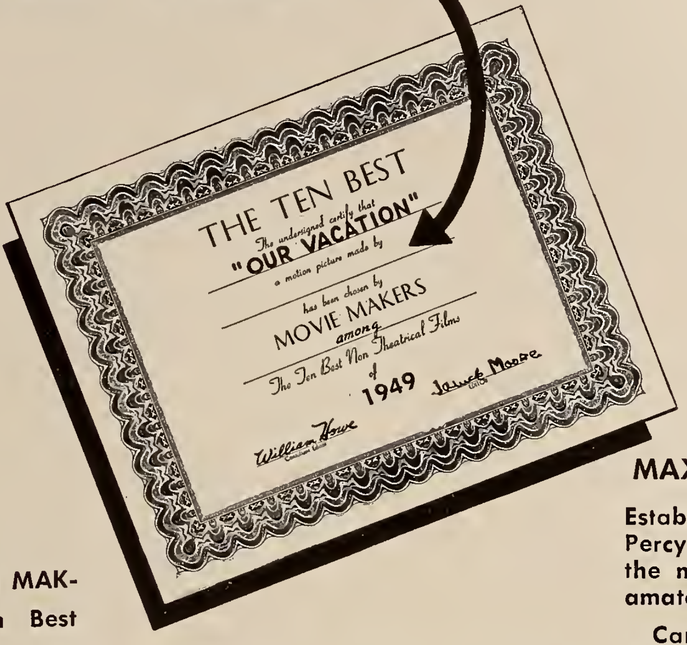
WOULD YOU LIKE TO SEE YOUR NAME HERE?

YOU MAY PLACE IN
THE TEN BEST
of
1949

The TEN BEST CONTEST

Established in 1930, MOVIE MAKERS selection of the Ten Best amateur films of the year is the oldest, most honored contest in the world of personal filming. It is open to

- **Amateurs Everywhere**
- **8mm. or 16mm. Films**
- **Black and White or Color**
- **Silent or Sound**
- **Short or Long**
- **On Any Subject**



THE TEN BEST
The undersigned certify that
"OUR VACATION"
a motion picture made by
has been chosen by
MOVIE MAKERS
among
The Ten Best Non Theatrical Films
of
1949

William Howe

THE Ten Best selections are made by the staff of MOVIE MAKERS from all films seen by it during the year. The selection is not limited to League members. Any movie maker, anywhere in the world, may compete.

For the judges seek only quality—quality of camerawork, film planning, editing, titling and above all, creative movie imagination.

OR WIN THE
HIRAM PERCY MAXIM
MEMORIAL AWARD

THE MAXIM MEMORIAL AWARD

Established in 1937, the Hiram Percy Maxim Memorial Award is the most treasured trophy in the amateur film world.

Carrying with it a cash prize of $100.00 and a miniature, silvered replica of the Memorial, the Maxim Award is given annually to the one amateur film judged the *best* of the Ten Best.

The Maxim Award *has been won* by all kinds of films—8mm. and 16mm.—black and white and color—silent and sound—short and long.

Any fine film can win. *Your* film can win—by entering it in the Ten Best Competition for 1949, closing OCTOBER 15.

Rules governing the selection of MOVIE MAKERS Ten Best Films of 1949 and the Hiram Percy Maxim Memorial Award

1 The competition for placement in MOVIE MAKERS Ten Best Amateur Films of 1949 and for the receipt of the Hiram Percy Maxim Memorial Award is open to anybody, anywhere, subject to the provisions of these rules.

The competition is likewise open to all films originally produced on 8mm. or 16mm. stock, black and white or color, silent or sound, subject to the limitations of General Class and Special Class hereinafter discussed. The competition is not open to 35mm. films nor to reduction prints therefrom.

2. Film entries submitted by persons living outside of the United States must, because of American customs rulings, be made on film stock originally manufactured in the United States.

Such entries from outside of the United States should be forwarded by parcel post—not express—and must be valued at less than $100.00 U. S. funds.

Entries from outside of the United States which fail to comply with one or both of these provisions cannot be received and will not be cleared through customs.

3. To classify entries, the certificate at left (or a copy of it), adequately filled out, must be provided for each film that is submitted. Certificates should not be enclosed in the film cans, but should be forwarded by First Class mail.

4. In the selection of the Ten Best Amateur Films, only films of the General Class—consisting of pictures which the maker has not rented, sold or received compensation from a client for, or will not so do prior to December 1, 1949—will be eligible for consideration.

The winner of the Hiram Percy Maxim Award will be chosen from among these pictures selected as the Ten Best Amateur Films of 1949.

5. An undetermined number of films will be awarded Honorable Mention, which, in the opinion of the judges, deserve such recognition.

Both General Class films and Special Class films—for which latter pictures the maker has received compensation or will receive rentals or compensation prior to December 1, 1949—shall be eligible for Honorable Mention awards.

6. Phonograph records for musical accompaniment may be submitted with films, but their order of playing and change-over cues should be clearly indicated by an accompanying score sheet. Typewritten or recorded narrative also may be submitted with any picture which has been planned for its use. Such musical and narrative accompaniments will be judged on their own merits.

Magnetic recordings in accompaniment of films, either on tape or on wire, also may be submitted but their reproduction with films will be contingent on MOVIE MAKERS ability to secure the indicated reproduction facilities.

No phonograph records of any kind can be received from outside the United States because of trademark regulations governing this product.

7. Films, records and narratives will be reviewed and returned promptly, but it may take a period of two weeks or more to review films submitted after October 1, because of the last minute rush.

8. Selection of the Ten Best Amateur Films, the Honorable Mention winners and the Maxim Award winner will be made by the editorial staff of MOVIE MAKERS. The judges will decline to discuss their decisions with competitors.

9. No officer or director of the Amateur Cinema League and no staff member of the League or of MOVIE MAKERS is eligible to compete for placement among the Ten Best Amateur Films, the Honorable Mention winners or for the Maxim Award.

10. October 15, 1949, is the closing deadline for the competition. All entries to be considered for selection among the Ten Best Amateur Films, the Honorable Mention winners or for the Maxim Award must reach the office of MOVIE MAKERS, 420 Lexington Avenue, New York 17, N. Y., on or before that date.

Send the Certificate Below for Each Film That You Submit to MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

Place ____________________

Date ____________________

I, ______________________________
(name)

certify that: (cross out inapplicable statement)

1. I have NOT rented, sold or received compensation from a client, and will not so do prior to Dec. 1, 1949, for:

2. I HAVE rented, sold or received compensation from a client, or will so do prior to Dec. 1, 1949, for:

a motion picture made by me entitled

____
(name of film)

____
(signature)

Kodak's popular 8mm. movie team
8
mm.
No. 337
KODACHROME
DAYLIGHT TYPE
M
25 FEET
(7.62 M.)
Magazine
LOCK
CINE-KODAK
MAGAZINE 8
CAMERA

THE CAMERA . . . sleek and light . . . so quick and certain in your hand . . . a superb movie maker, built to pace your increasing skill.

Cine-Kodak Magazine 8 Camera has fast *f*/1.9 *Lumenized* lens, ideal for "color." Six accessory lenses. Three-second magazine load. Built-in exposure guide; choice of four speeds including slow motion. $163.00. (Cine-Kodak Reliant Camera, Kodak's newest "Eight," $89.) Prices include Federal Tax.

THE PROJECTOR . . . compact and sturdy . . . designed to show your movies simply and surely. Both camera and projector use low-cost 8mm. Cine-Kodak Films . . . for movies in marvelous full color or crisp black and white.

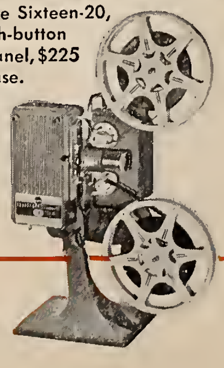
Kodascope Eight-33 Projector has fast *f*/2 projection lens and powerful 500-watt lamp. All major controls located on central panel; finger-tip-handy tilting, threading, and framing. Adjustable speed AC-DC motor. $75, at Kodak dealers. Many Kodak dealers offer convenient time payments . . . Eastman Kodak Company, Rochester 4, N. Y.

"Kodak" is a trade-mark

If it's bigger movies you're after . . .

Cine-Kodak Magazine 16 Camera—Comparable in ability to "Magazine 8." With superb Kodak Cine Ektar *f*/1.9 Lens. $175, including Federal Tax.

Kodascope Sixteen-10 Projector—*Lumenized* *f*/1.6 lens, 750-watt lamp. $135. Kodascope Sixteen-20, with push-button control panel, $225 —with case.



Kodak

SEP -7 1949 ©CIB 208242

MOVIE MAKERS

SEPT.
1949
25c

PER.

THE LIBRARY OF
CONGRESS
SERIAL RECORD
SEP 14 1949
12
Copy

THE MAGAZINE FOR 8 mm. & 16 mm. FILMERS

RAIL-FAN TRIPS • THE ACL COLOR LEADER • BUILDING A DOLLY

For the ONE Movie Maker in 10 Who Really Wants the Best Pictures

YOUR sunset shots can be just as beautiful when you use the Bolex Model L-8. Flawless registration of the image on the film is the secret. Resulting from the perfect combination of the Kern-Paillard* optical system and the Bolex shutter mechanism, this is a *Bolex exclusive* in the 8mm motion picture field.

The Bolex Model L-8 is priced at only $119.50
(incl. Fed. tax)
Equipped with fine Kern-Paillard Yvar ½" f/2.8 focusing-mount lens*

For Every Movie Maker Who Can Appreciate Precision Engineering

Here's what you get in the Bolex L-8:

Foolproof Threading: Requires less than a minute. No loops to form.

Film Capacity: 25′ daylight loading spools. Double-eight films either color or black-and-white.

Viewfinder: Telescopic type, exact in picture area. Corrected for ½", 1" and 1½".

Footage Counter: Automatically resets to zero when film is removed.

End Pointer: Black pointer appears in viewfinder as film nears end.

Governor-Controlled Spring Motor: Spring cannot be over-wound; handles 7′ of film in one winding.

Variable Speeds: 12, 16, 24, and 32 frames per second.

Trigger Release: Release button provides for the making of exposures by the fingertip release method; also is safety lock. May be locked in run or stop position.

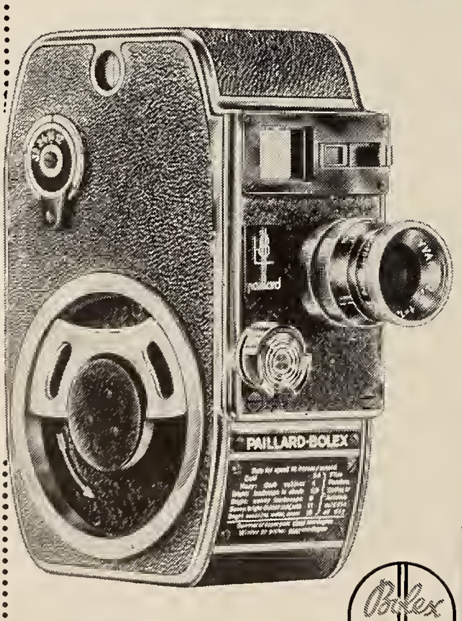
Fully Protected Pressure Plate: Holds film against either vertical or horizontal movement, assuring rock-steady pictures.

Light weight: 1 lb. 12 oz. with lens; dimensions 4⅞" x 3⅛" x 1¾".

Zipper Pouch Type Case in Suede Leather: Carrying strap.

Genuine Leather Finish: Trim is highly polished chrome.

The Bolex is a precision instrument built like the finest Swiss watch by Swiss craftsmen.



NATURE *at its glorious best*...right in your own home...just as it looked when you made the picture. Film taken with the Bolex L-8 becomes one of your most valued possessions—thanks to the meticulous workmanship of Swiss precision craftsmen.

Easy to operate, the Bolex L-8 is the 8mm movie camera you can *always* depend upon. In *any* weather, *any* climate and under *any* conditions your Bolex gets the picture you want as *you* want it—on black-and-white or color film.

*__Kern-Paillard Ciné Lenses__ are unsurpassed by *any* other make. Precision-made by Swiss craftsmen, Kern-Paillard coated lenses get *flawless detail* on the film. They are available in 12.5mm, 1" and 1½" for 8mm cameras.

Bolex
MOTION PICTURE CAMERAS
A PAILLARD PRODUCT

Write today for descriptive folder MM99:
PAILLARD PRODUCTS, Inc., 265 Madison Avenue, N. Y. C. 16
Bolex Cameras are sold and serviced through leading camera dealers everywhere.

©CIB 208242

THE TEN BEST CONTEST

Established in 1930, MOVIE MAKERS selection of the Ten Best amateur films of the year is the oldest, most honored contest in the world of personal filming. It is open to

- **Amateurs Everywhere**
- **8mm. or 16mm. Films**
- **Black and White or Color**
- **Silent or Sound**
- **Short or Long**
- **On Any Subject**

THE MAXIM MEMORIAL AWARD

Established in 1937, the Hiram Percy Maxim Memorial Award is the most treasured trophy in the amateur film world.

Carrying with it a cash prize of $100.00 and a miniature, silvered replica of the Memorial, the Maxim Award is given annually to the one amateur film judged the *best* of the Ten Best.

The Maxim Award has been won by all kinds of films—8mm. and 16mm.—black and white and color—silent and sound—short and long.

Any fine film can win. Your film can win—by entering it in the Ten Best Competition for 1949, closing OCTOBER 15.

Send the Certificate Below for Each Film That You Submit to

MOVIE MAKERS
420 Lexington Ave., New York 17, N. Y.

Place ____________________

Date ____________________

I, ____________________
(name)

certify that: (cross out inapplicable statement)

1. I have NOT rented, sold or received compensation from a client, and will not so do prior to Dec. 1, 1949, for:

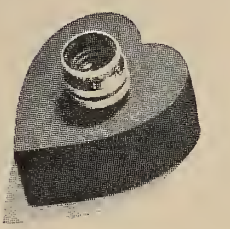
2. I HAVE rented, sold or received compensation from a client, or will so do prior to Dec. 1, 1949, for:

a motion picture made by me entitled

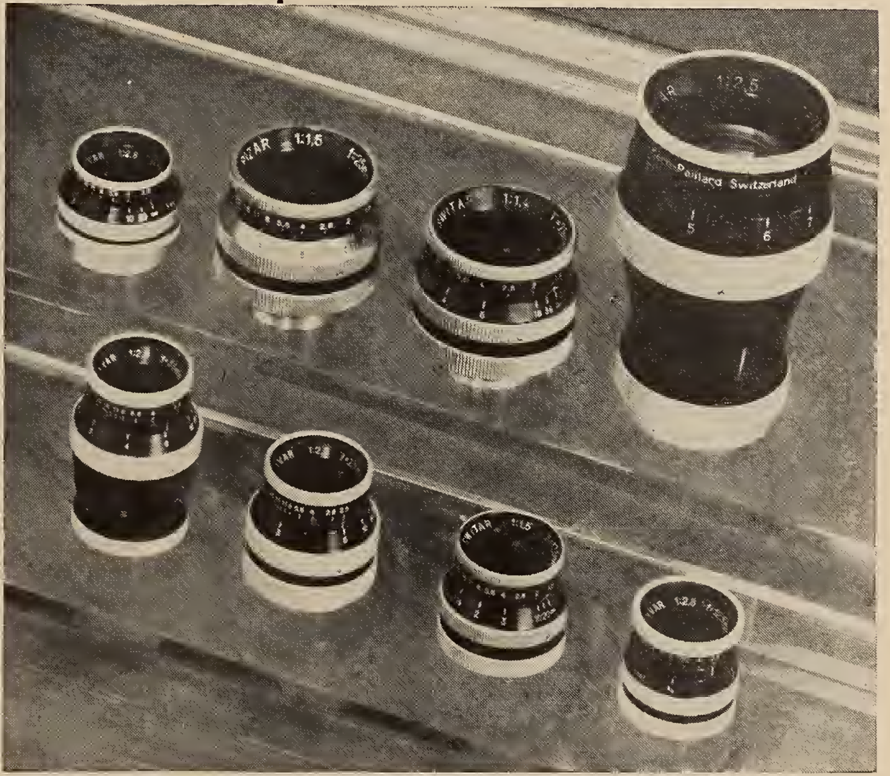
____
(name of film)

____
(signature)

IN HOME MOVIES...the Heart of a perfect picture is a **Kern-Paillard lens**



Standard of Quality and Precision the World Over. Made by the manufacturers of the world-famous Kern Microscope, Kern-Paillard Ciné lenses are designed and constructed by Swiss precision craftsmen . . . there is nothing finer in the home movie field.



Every Kern-Paillard lens is fully color corrected, specially coated, in focusing mount. Built-in lens shade, except the 16mm telephoto. Prices include Federal tax.

FOR BOLEX H-16 CAMERA

Switar 1" f/1.4 $183.75. Finest speed lens for 16mm cameras. Cuts sharp from corner to corner of frame. Automatic depth of focus scale, micrometer click-stops.

The NEW Pizar 1" f/1.5 $97.00 (Introductory price). Sister to the Switar with the same superb optical characteristics. Corrected to f/1.5, without depth of focus scale. Equals the Switar in all other respects.

Yvar 15mm f/2.8 (Wide Angle) $78.75. Gives excellent definition even at full aperture; 60% greater field than 1" lenses.

Yvar 3" f/2.5 $128.34. Fastest 3" telephoto lens. "C" Mount for Bolex and other cameras. f/2.5 aperture gives excellent results under adverse light conditions. Micrometer click-stops.

FOR BOLEX H-8 and other CAMERAS

Switar ½" f/1.5 $160.42. Finest and fastest 8mm speed lens made. It gives the 8mm user a quality picture never deemed possible on 8mm film, in color or black and white. Has automatic depth of focus scale, micrometer click-stops.

Yvar 25mm f/2.5 (Telephoto) $68.25. A precisely built medium telephoto lens with exceptional speed. Excellent for outdoor sports and indoor portrait work.

Yvar 36mm f/2.8 (Telephoto) $89.54. A longer range telephoto for close-ups of distant subjects. Takes pictures that rival 16mm telephoto shots in detail and quality.

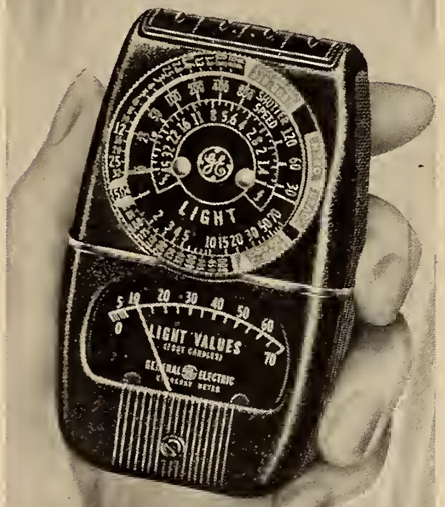
Yvar ½" f/2.8 (For Bolex L-8 only) $49.55. Especially designed for 8mm use. Precision-built, its special optical system insures pin-point detail.

Ask your photo dealer to explain details on Kern-Paillard lenses which are designed especially for the Bolex camera.

Kern-Paillard precision lenses

PAILLARD PRODUCTS, Inc., 265 Madison Avenue, New York 16, N. Y.

DOLLAR FOR DOLLAR
AN
Outstanding Value!



DW-58
Exposure Meter
$19.95*
Also with deluxe case $21.95

Take a look at the DW-58 and compare! Here's hairline exposure accuracy for perfect pictures under all conditions. And at **$19.95** it's in a class by itself! Reads reflected or incident light, for movies or stills. Mighty handy in the darkroom, too. Ask your dealer about the G-E Type DW-58—a real buy! General Electric, Schenectady 5, N. Y.

*Fair traded. Fed. tax inc.

GENERAL ELECTRIC
606-64

MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

September 1949

The reader writes 322
Closeups *What filmers are doing* 327
ACL makes color leader *James W. Moore, ACL* 329
Frames from your films *Marcell Seidler, ACL* 330
Building a camera dolly *Vernon W. Dean, ACL* 332
Main St. movies *A picture story* 333
The amazing Arches *Al Morton, FACL* 334
Controlling sound on wire *Austin D. Johnson* 338
The clinic *Aids for your filming* 340
Train trips are fun *Helen E. King, ACL* 341
Hints from Hollywood 342
Attn: Club program chairmen! 343
News of the industry *Reports on products* 344
Late releases *New 8mm. and 16mm. films* 351
Clubs *People, plans and programs* 352
All amateur *Editorial* 354

Cover photograph by A. E. French from Frederic Lewis

JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Production Editor

JAMES YOUNG
Advertising Manager

Vol. 24, No. 9, Published monthly in New York, N. Y., by Amateur Cinema League, Inc. Subscription rates: $3.00 a year, postpaid, in the United States and Possessions and in Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Spain and Colonies, Uruguay and Venezuela; $3.50 a year, postpaid, in Canada, Labrador and Newfoundland; other countries $4.00 a year, postpaid; to members of Amateur Cinema League, Inc. $2.00 a year, postpaid; single copies 25¢ (in U.S.A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1949, by Amateur Cinema League, Inc. Editorial and Publication Office: 420 Lexington Avenue, New York 17, N. Y., U.S.A. Telephone LExington 2-0270. West Coast Representative: Edmund J. Kerr, 6605 Hollywood Boulevard, Los Angeles 28, Calif. Telephone HEmpstead 3171. Advertising rates on application. Forms close on 10th of preceding month.

CHANGE OF ADDRESS: a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

THRILLS! ACTION! in
Exciting New CASTLE FILMS

8 MM

Do you like the Old West of lawless days and its two-fisted, quick-on-the-draw cowpunchers? Do you enjoy the breath-taking thrills in a carnival of crack-ups and crashes—sensational stunts? Then own these exciting, new Castle Films for great entertainment every time you show them!

16 MM

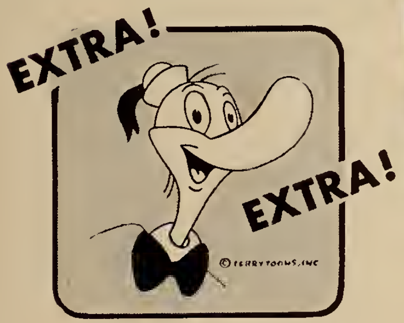
WESTERN FEUD
with Johnny Mack Brown

Kidnapping of the murdered rancher's lovely daughter sends young Jim McPhail on a dangerous trail filled with excitement, suspense and thrilling action! Order yours now!

BLAZING GUNS
with Kirby Grant

Into the deadly dangers of a lawless town comes Marshall Ryan. Thrill, as he unmasks the outlaw chief. Cheer, as he foils the jail break in a terrific battle finale!

HERE IS A NEW CASTLE THRILLER FOR ALL PROJECTOR OWNERS!


EXTRA!
EXTRA!
© TERRYTOONS, INC

Wonderful, laughable Gandy Goose—Terrytoon's famous comic character has joined Castle Films All Star Cartoon family. Look for him at your dealers!

THRILLS ON WHEELS

Daring! Dangerous! Devil-may-care! Here are the most exciting breath-taking stunts ever filmed! Somersaulting cars, hair raising motorcycle races, and, the one feat even stunt men fear — a speeding plane picking a man from the top of a racing auto! Own this sensational Home Movie!

AVAILABLE IN THESE FIVE SIZES AT THESE LOW PRICES!

8 mm	16 mm
Headline..$1.75	Headline..$2.75
Complete..$5.50	Complete..$8.75
	Sound....$17.50

FREE! To all projector owners. Send coupon TODAY!

Castle Films, Division of United World Films, Inc. M-9
1445 Park Avenue, New York 29, N. Y.

Send CASTLE FILMS' NEW, EXCITING 1949-50 HOME MOVIE CATALOGUE. Profusely illustrated, describing wide variety of professionally produced home movies for every occasion, many never before available.

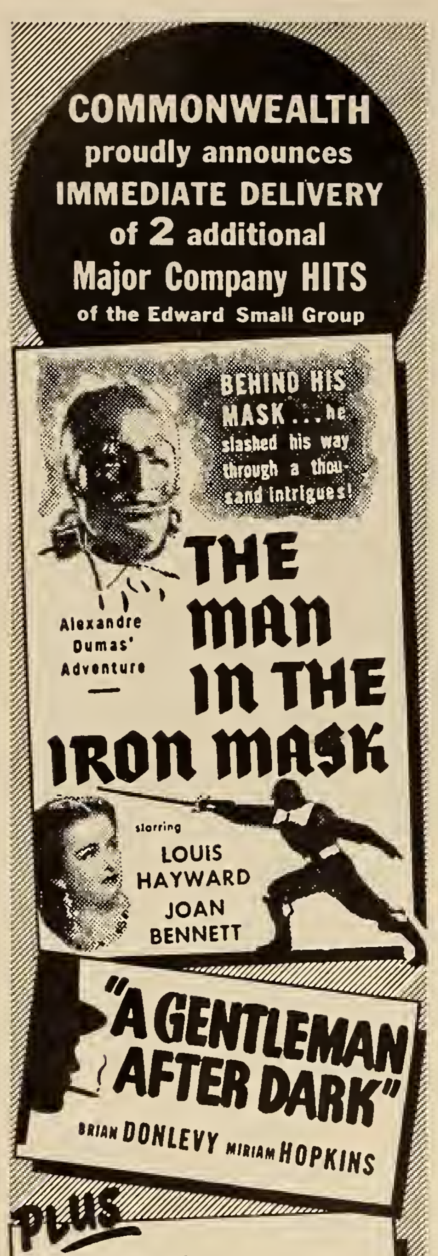
Name ....

Street ....

City & State..

CASTLE FILMS
DIVISION OF UNITED WORLD FILMS INC.

1445 PARK AVE. NEW YORK, 29
542 S. DEARBORN ST CHICAGO, 5
RUSS BLDG. SAN FRANCISCO, 4


COMMONWEALTH
proudly announces
IMMEDIATE DELIVERY
of 2 additional
Major Company HITS
of the Edward Small Group

BEHIND HIS MASK . . . he slashed his way through a thousand intrigues!

Alexandre Dumas' Adventure — THE MAN IN THE IRON MASK

starring
LOUIS HAYWARD
JOAN BENNETT

"A GENTLEMAN AFTER DARK"
BRIAN DONLEVY MIRIAM HOPKINS

PLUS

KIT CARSON
Jon Hall, Lynn Bari, Dana Andrews

THE CORSICAN BROTHERS
Douglas Fairbanks, Jr., Ruth Warwick, Akim Tamiroff

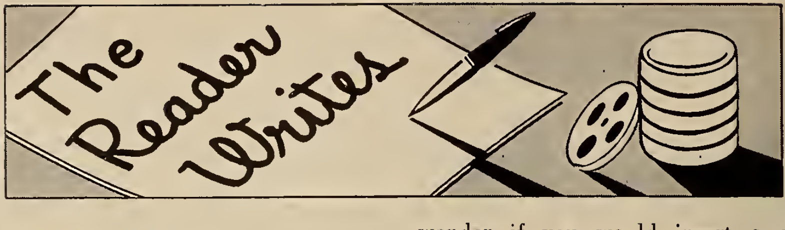
SHIRLEY TEMPLE as MISS ANNIE ROONEY
William Gargan, Guy Kibbee, Dickie Moore, Peggy Ryan

JAMES FENIMORE COOPER'S LAST OF THE MOHICANS
Randolph Scott, Binnie Barnes, Henry Wilcoxon

FRIENDLY ENEMIES
Charles Winniger, Charles Ruggles, James Craig, Nancy Kelly

For Rentals Communicate
with your leading
16MM. FILM LIBRARY

EXCLUSIVE 16MM DISTRIBUTORS
COMMONWEALTH PICTURES CORP.
723 Seventh Avenue, New York 19, N.Y.



This department has been added to MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

A BIG BROTHER

GENTLEMEN: My personal feeling concerning the Amateur Cinema League is that you are like a big brother—ready, willing and anxious to take on and solve, if possible, the problems which may befall any of us.

When a group in our area tried recently to get an ordinance passed by the City Council restricting the showing of motion pictures, we immediately wrote you as to what procedures we should follow (in resisting the proposed ordinance). You replied quickly and helpfully, and we understand this ordinance has now been tabled.

DR. J. M. GIRARD, ACL
President
Miami Movie Makers
Miami, Fla.

In the matter of fighting legislation which may infringe on the rights or interests of amateur filmers anywhere, the ACL is proud to be the "big brother" of all concerned.

We have over the years defeated (or guided the local defeat of) all such restrictive or discriminatory ordinances that were brought to our attention. Amateurs everywhere—whether members of the ACL or not—are urged to report to us at once if any such legislation comes up in their communities.

REALLY ENJOY IT

DEAR SIRS: Enclosed find Post Office money order for $6.00 for membership in ACL.

I bought a copy of your MOVIE MAKERS recently while on my vacation in Seattle and I really enjoy it. Since I live out in a small town where I can't buy it all the time, I want to subscribe to it and the League.

JAMES L. BEESON, ACL
Orafino, Idaho

GREATLY DISTRESSED

DEAR SIRS: Our local magazine agents have reported that the following numbers of MOVIE MAKERS, which are missing from our set, are out of print and unobtainable; viz: Volume 22, Nos. 6-9 (June through September, 1947).

As I am greatly distressed to think that our reference files may be permanently incomplete, I am writing to ask your help in securing these issues. Possibly there might be second-hand office copies which you might let us have. If not, I wonder if you would insert a short note in a current issue of your journal asking whether any of your readers has any spare copies for sale or as a gift.

MISS P. M. SPEIGHT
Assistant City Librarian
The Public Library
Johannesburg, South Africa

We are out of stock on all of these issues here at headquarters. How about our readers?

TO INVITE FRIENDSHIP

DEAR SIRS: I favour the issue of a small lapel badge with the initials "ACL" to invite friendship with other amateurs we meet from time to time. Perhaps you would also consider the issue of a leader strip for both 8mm. and 16mm. films with some such wording as "Production by a Member of Amateur Cinema League." This would not only give us a certain pride in our productions, but would lead to interested persons enquiring how they also could become members.

E. R. McNAB TAYLOR, ACL
London, England

League member Taylor should read with real interest the article on page 329 and the advertisement on our inside back cover, which announce the immediate availability of the new ACL membership leader in full color. . . . As for the lapel button (and the ACL sticker), they are still on the agenda.

BEST INVESTMENT

DEAR ACL: I have enjoyed being a member of the Cinema League very much, and I consider the $6.00 a year the best investment I or anyone interested in cinematography can make.

I am hoping to send you some new members in the near future.

ARTHUR A. NORDWALL, ACL
Peoria, Ill.

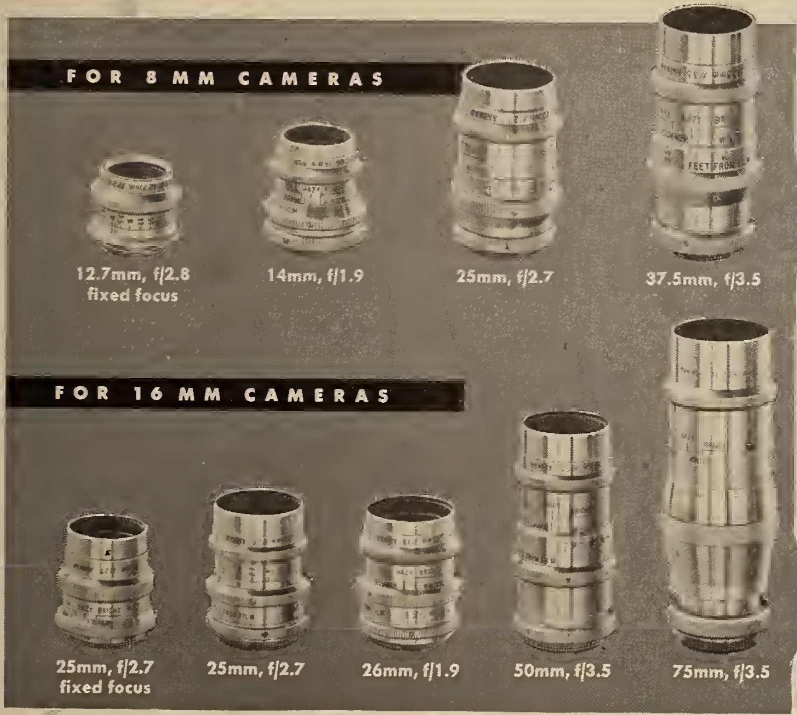
There's a free print of the new ACL Kodachrome leader awaiting member Nordwall (and every other member) for each new movie maker they interest in League membership.

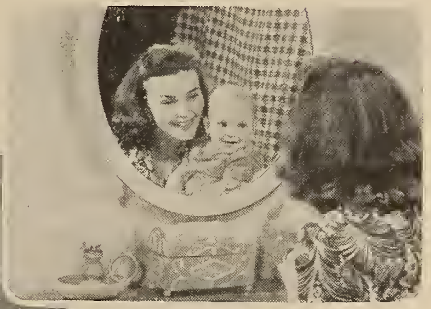
ENJOYABLE EVENING

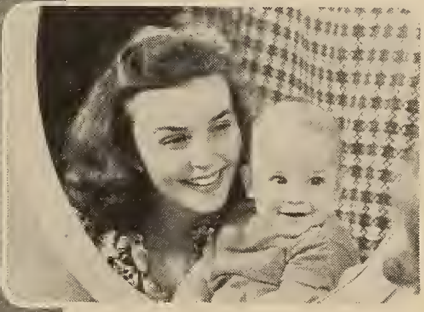
DEAR MR. MOORE: Several weeks ago on a trip down the Colorado River with the Neville Expeditions I stopped off in Salt Lake City and contacted Mr. Al Morton, FACL, 1947 winner of MOVIE MAKERS best film of the year. He invited me out to his home, and I spent an enjoyable evening with him and his wife.

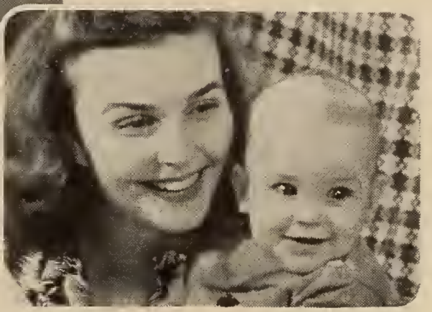
I have been a movie filmer for over

"For professional quality in Your movies"


FOR 8 MM CAMERAS
12.7mm, f/2.8 fixed focus
14mm, f/1.9
25mm, f/2.7
37.5mm, f/3.5
FOR 16 MM CAMERAS
25mm, f/2.7 fixed focus
25mm, f/2.7
26mm, f/1.9
50mm, f/3.5
75mm, f/3.5


For normal shots


For middle shots


For telephoto shots

Shoot with these NEW Bausch & Lomb ANIMAR LENSES

. . . professional quality that means crisp, sparkling, brilliant movies you'll be proud to show.

For years Bausch & Lomb has produced lenses preferred by the world's leading cameramen of Hollywood. Now Bausch & Lomb brings *you* the new Animar series of lenses . . . *at a price you can afford* . . . for making your movies in their full magnificence of fine detail, subtle tone, and brilliant color. Equip *your camera now,* and get the most out of your autumn color shots.

If your dealer does not have the Bausch & Lomb Animar Lenses . . . *write us direct!*

FREE FOLDER!

Get your FREE copy of this new folder on Bausch & Lomb Animar Lenses from your local dealer . . . or write Bausch & Lomb Optical Co., 566-I Smith St., Rochester 2, N. Y.

BAUSCH & LOMB

8mm and 16mm

ANIMAR LENSES

Elgeet LEADS AGAIN

Here's the Fastest Wide Angle Lens in the World for 16mm Cameras!

Elgeet 13mm *f*:1.5 gives clearer, sharper WIDE ANGLE 16 mm movie shots—even in dim light!

$88.95
(tax included)

- 7-element lens gives microscopic definition
- Covers 4X field of standard 1" lens
- All elements coated
- Filter retaining ring for Series VI filter
- Depth of focus scale
- Click stops on diaphragm
- Front and rear lens caps
- For color and black-and-white
- Models to fit all 16 mm movie cameras including Kodak

No lens like this has ever been made before! Elgeet's new 13mm f:1.5 Wide Angle Lens for 16mm movie cameras has the *shortest focal length* of any wide angle lens—nearly *three times the speed* of any other American-made lens. It covers *four times the area* of a standard 1" lens . . . lets you take group pictures at close-up range . . . room scenes without panning the camera. Even in poorly-lighted interiors, its ultra-fast speed *gets the picture* . . . gives you clearer, sharper wide angle shots than ever before possible!

Ask your photo dealer to show you this superb new lens, and other popular-priced Elgeet accessory lenses that will help you get the most out of your movies.

Send for free "Meter and Exposure Guide" . . . a folder that will help you get better movies.

METER INDEXES and EXPOSURE GUIDES • FOR BETTER Movie-Making • Elgeet QUALITY LENSES

Elgeet OPTICAL COMPANY, INC.
59 ATLANTIC AVE. • ROCHESTER, N. Y.
Precision Optical Products
Where Quality is Important . . . ELGEET LEADS

New Prices
BELL AND HOWELL
PROJECTORS and CAMERAS
Terms or Trade

Filmo 8 Turret Magazine Camera	$117.86
Filmo 16 MM Auto Load F.2.5	139.29
Filmosound Auditorium sound Projector	549.50
Filmosound New Academy sound Projector	474.50

No Finance Charges
FRANK LANE AND CO.
5 LITTLE BLDG., BOSTON, MASS.
Astounding bargains in used films and equipment. Send for lists; state 8 mm, 16 mm or sound.

ANIMATED MOVIE TITLES
8 mm. or 16 mm.
BLACK & WHITE • KODACHROME
WE ENLARGE 8 mm. to 16 mm.
WE REDUCE 16 mm. to 8 mm.
WE DUPLICATE 8 mm. OR 16 mm.
(BLACK & WHITE OR KODACHROME)
DISTINCTIVE ANIMATED TITLES MADE TO ORDER
FADES • DISSOLVES • FLIPS
ZOOMS • EXPLOSIONS • ETC..
FREE SAMPLE TITLE 8 mm. or 16 mm.
GIVE DEALER'S NAME
U.S. PHOTOGRAPHIC EQUIPMENT CORP.
447 ROGERS AVENUE • BROOKLYN 25, N. Y.

thirty years but never in any organization of amateurs. My membership application is herewith enclosed. His (Morton's) cooperative influence is responsible for this.

C. T. Kirkby, ACL
Oakland, Calif.

A LOT OF FUN

Dear Movie Makers: We have been getting your magazine at news-stands for a long time and like it very much. Now I would like to be a member of ACL.

My latest pictures have been 700 feet of 16mm. color, *Gift of a Glacier*, made for the City of Boulder on our water supply. Also *Stocking Our Lakes and Streams*, for the Boulder Fish and Game Club. I sure have a lot of fun shooting these pictures.

Carl T. Olson, ACL
Boulder, Colo.

ACTUALLY DOES WORK

Dear Mr. Moore: As I have tried the sound on wire system described by Mr. Levett in April Movie Makers, together with a great many other systems for achieving sync-sound, I am led to make the following comments.

His stroboscopic system actually does work—and well, too. But a system of this nature is difficult (if not impossible) to start "on the nose" and must be brought into sync as the picture progresses. Also, ideal conditions of line voltage regulation are a prime necessity. In many locations the starting of a motor of ¼ horsepower or more momentarily drops the line voltage to as low as 90 volts. Such a drop cannot be accurately corrected in any strobe disc system tried by me, as synchronization again must be established by observation.

Joseph A. Wagner, ACL
Verona, Pa.

Questions AND Answers

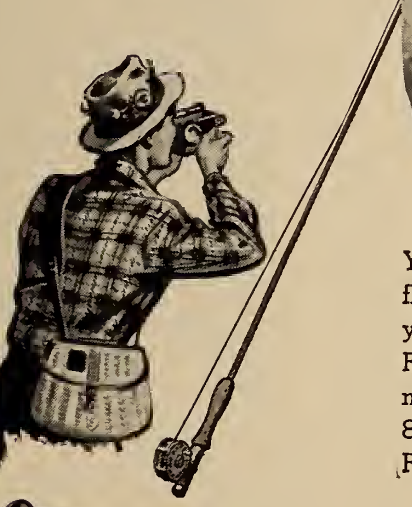
Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: *Questions & Answers, c/o* Movie Makers.

A BETTER ARRANGEMENT?

Dear Sirs: With reference to Sam Goldman's letter and Warren A. Levett's reply, *if* the takeup spool rotates at constant speed then obviously a stroboscope can be used, beating against the projector beam light.

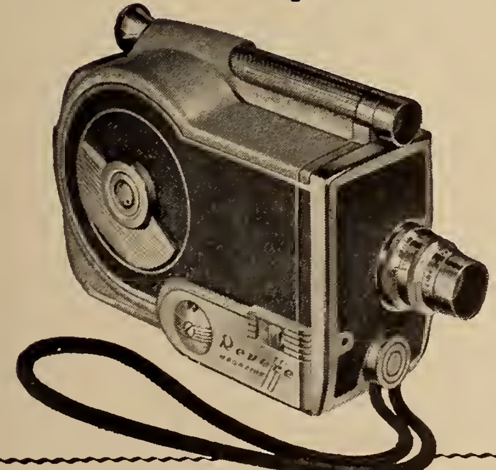
Would not a better arrangement be to use a neon lamp over the strobo-

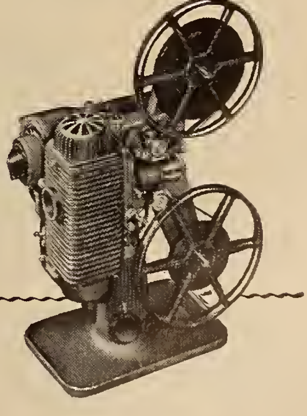
In pursuit of happiness Revere adds to your pleasure



You needn't limit the thrills of your favorite sports to a few fleeting days. With Revere they can be *kept alive* for you and your family to enjoy *always.* Take a rugged, dependable Revere movie camera along and capture every exciting moment in brilliant natural color! See the many fine Revere 8mm and 16mm cameras and projectors at your dealer's. REVERE CAMERA CO., CHICAGO 16

Revere
CINÉ EQUIPMENT





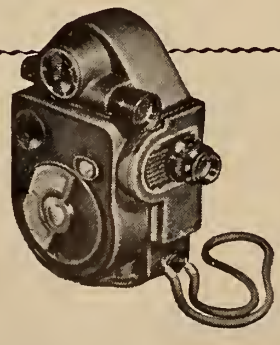
REVERE EIGHT "85" PROJECTOR

Brilliant 500-watt illumination . . . Easy threading . . . Positive automatic re-wind . . . 1-inch F 1.6 coated lens . . . 300-foot reel. Complete **$99.50**

REVERE 16MM MAGAZINE CAMERA!

Rapid magazine loading . . . Micramatic, telescopic viewfinder . . . five speeds . . . single-frame exposure . . . continuous run . . . F 2.5 coated lens. Inc. tax. **$130.00**

Revere "70" Magazine Eight—With F 2.8 coated lens, including tax. **$122.50**



REVERE EIGHT "88" CAMERA

Has five speeds, coated lenses, interchangeable lens mounts and a host of other features usually found only on higher priced cameras. With F 2.5 coated lens—including tax. **$77.50**

THE TOWN HALL

presents

A Short Course in

COLOR PHOTOGRAPHY (Movies & Still)

to be directed by CANFIELD COOK,

film producer and author "COLOR MOVIE MAKING FOR EVERYBODY"

Thurs. Fri.		SCHEDULE
Oct.	6 & 7	IT'S COLOR YOU'RE FILMING
	13 & 14	EQUIPMENT YOU MUST HAVE AND EQUIPMENT YOU CAN HAVE
	20 & 21	THE CAMERA'S SIGHT—LENSES
	27 & 28	LIGHT ON THE SUBJECT—INDOORS & OUTDOORS
Nov.	3 & 4	HANDLING YOURSELF AND YOUR CAMERA
	10 & 11	COMPOSITION AND CONTINUITY
	17 & 18	THE ART OF EDITING AND TITLING MOVIES
Dec.	1 & 2	PORTRAITURE AND ILLUSTRATION IN COLOR
	8 & 9	PUTTING ON A SHOW
	15 & 16	FILM APPRAISAL

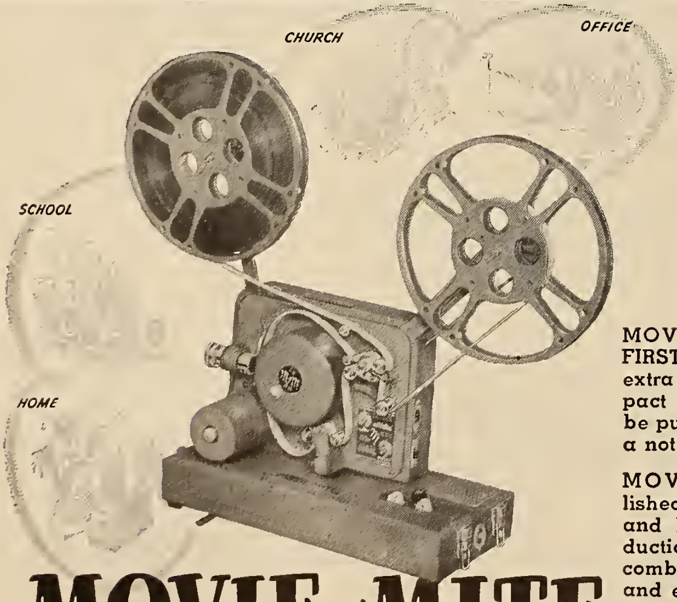
Course of ten sessions given on Thursday evenings from 8:00 to 9:30 p.m.
Course of ten sessions given on Friday afternoons from 5:30 to 7:00 p.m.

COURSE FEE $10.00—SINGLE ADMISSION FEE $1.50 (incl. tax)

For further information and registration, please write

SHORT COURSE DIVISION

TOWN HALL, 123 West 43rd Street, New York City 18. LU 2-2424



MOVIE-MITE

Entertainment · Education · Church and Sales Messages

MOVIE-MITE was the FIRST precision built, extra light weight, compact 16mm projector to be put on the market at a notably low price.

MOVIE-MITE established new standards.. and leads in the production of an amazing combination of quality and economy.

MOVIE-MITE, complete with speaker, weighs only 26 lbs. Universal 25-60 cycle A.C. or D.C., 105-120 volt operation.

All the advantages of finest 16mm projection (silent or sound) are made available at LOW COST.

Write for details. See your dealer for demonstration.

Model 63LMB **$198.50**

MOVIE-MITE CORPORATION
1105 E. Truman Road Kansas City 6, Mo.

©1945

scope, thus enabling the placing of the recorder in the most convenient spot from a drive point of view?

W. Sutton, Lt. Col.
Rhiwbina, Wales

Unfortunately, no. The basic premise of Mr. Levett's stroboscopic control system is that the speed of the projector shall be regulated by its own pulsating light beam. Since these pulsations are created by the number of times the projector shutter interrupts the light beam in passing each frame, they would bear no relation to the pulsations of a neon lamp—which depend on the cycle frequency of the alternating current being used.

For a more flexible arrangement of projector and recorder–still using projector flicker on the strobe disc—see page 338.

THE SWAP SHOP

In this column Movie Makers offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filmers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop, c/o* Movie Makers.

IDEAS TO SWAP

Dear Movie Makers: Recently a group of cine enthusiasts got together here and formed the Huddersfield Cine Club. Could you put us in touch with our counterparts in the States to swap ideas and the like?

At the moment we are all looking forward to the visit of Princess Elizabeth and Duke of Edinburgh, hoping to make a good 16mm. colour film of the proceedings. Of course, this depends on the unpredictable English climate.

H. Haigh

6 Diamond Street
Hillhouse Lane
Huddersfield
Yorkshire, England

FEELING OF GOOD WILL

Dear Swap Shop: I would be very pleased to correspond with any member of the Amateur Cinema League anywhere in the world, and also assist anyone wanting 16mm. black and white or coloured films of Canada, especially in Ontario.

I believe that we can create an international feeling of good will and better understanding through this column in Movie Makers. I would gladly film whatever is required for the cost of film or swap historic and scenic pictures for the same of other lands.

H. E. Nicholls, ACL

c/o Nicholls Electric
R. R. No. 2
Elmvale, Ont., Canada

Closeups—What filmers are doing

AMONG the most unusual film ideas encountered recently is one sent us by Marvin H. Cornwall, ACL, of Aurora, Ill. Four goldfish and three snails disporting themselves in a home aquarium are the stars and motivating force for the picture.

No ordinary study of aquarium life, this, however. Mr. Cornwall intends to create a gripping deep sea drama to show off his marine beauties, involving a sunken Spanish galleon, treasure chests, a deep sea diver and more besides. We'll try to keep you posted on developments.

RALPH E. GRAY, FACL, receives plaque from Oklahoma City Movie Makers, as R. C. Hardcastle, H. A. Houston, ACL, look on.

WITH so many of the League's friends in Europe this year, we were particularly pleased when Leycester Anderson, ACL, of Edinburgh, Scotland, stopped by to see us in the course of touring the United States and Canada. Albeit a business trip, the task of selling Scotch whisky has not been so arduous but that he has found plenty of time for filming. Here since April, he covered the Kentucky Derby, traveled through the Southwest to California, up the West Coast to Vancouver, thence back East, making brief stops en route. He has already seen the processed results of fourteen magazines of 16mm. Kodachrome and tells us they came out very well.

But Mr. Anderson's travels are not yet at an end. He was joined in New York by his wife and nineteen year old daughter, with whom he will go to Florida, then on to Bermuda before returning to Scotland. Although he used 16mm. film exclusively here, he also shoots in 9.5mm. at home. His favorite subjects are flowers, children and animals, in that order.

FEARN L. HOBBS, ACL, of San Jose, Calif., seems determined to make herself a one-woman major studio. With three productions in the editing process, two others shooting and one or two more in the planning stage, she took time out recently to write us about her activities—although she did not explain how she could keep them all separated in her mind.

The Three Bears, just finished, is an animated cartoon, with single frame shooting throughout. *The Dream Land of Father Junipero Serra*, completed this spring but being re-edited, is an ambitious film about the famous California religious leader and pioneer. *Upward to Fame*, also finished this spring but awaiting additional scenes, is a story film of a young boy's life and aspirations.

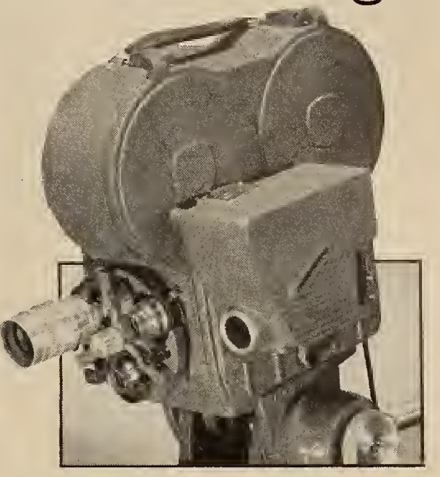
Miss Hobbs is also starting work on a film for the local Community Chest and has plans completed for a production about model trains, which will be called *Blossom Valley Daylight*. She works with a Keystone A7 and a Bolex H-16—possibly with one in each hand.

EMILE GALLET, ACL, a man of rare talents and infinite patience, treated us to a showing the other day of his 16mm. color cartoon, *The Legend of St. Nicholas*, which, with a six year interruption by the war, has been in the making since 1938. Based on an old French folk song of the 12th Century, the cartoon relates the fairy tale adventures of three little children, a wicked butcher and kindly St. Nicholas.

An incalculable amount of research went into documenting costumes and settings before the 13,000 separate water colors and 4,000 hours of production were even started. Mr. Gallet—again of New York City, after his war service—performed every task of the operation himself, from the translation of the old chanson (which he uncovered in his travels in France) to the research, drawings, production and actual shooting.

All that remains to be done now is the addition of the sound track, which will be comprised of authentic 12th Century music for flageolet, voice and piano.

Announcing!



...the amazing 1950 Model Auricon 16 mm sound-on-film Recording Equipment. Your money back if it does not provide you with crystal-clear 16 mm Talking-Pictures!

All Auricon "single-system" Cameras and "double-system" Recorders are now being delivered with the newly developed Model "NR-24" Amplifier, featuring...

- ★ *Automatic sibilance suppressor.*
- ★ *Professional "Speech-Music" control.*
- ★ *Four triode-connected 1U5 input tubes for lowest distortion with "high fidelity" recording. No tube noise or hiss.*
- ★ *Automatic background-noise reduction.*
- ★ *Model E-6 Microphone.*
- ★ *RCA Licensed.*
- ★ *30 day trial, money back guarantee.*
- ★ *No increase in price; still $1,191.00 for Auricon single-system Camera with NR Amplifier.*

Major Hollywood Studios and Television Stations are enthusiastically using this new "NR-24" Auricon Equipment after extensive tests! Write us today for your free copy of the Auricon 16 mm sound-on-film Equipment Catalog. If you already own Auricon Equipment, write us regarding conversion of your equipment to the new "NR-24" Amplifier circuit for improved results.

Auricon Hollywood

BERNDT-BACH, Inc.
7383 Beverly Blvd., Los Angeles 36, Calif.
MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931

You can almost sniff the season!

A crisp autumn day makes you want to reach for your camera as quickly as you do for a woolen shirt.

People *do* things when the hot summer is done and the air takes on a tang. And people *"doing things"* calls for movie making—and Ansco Hypan Film.

For Hypan's fine grain and brilliant contrast will bring sharp, clear images to your movie screen—objects and people that "stand out" from their backgrounds and capture for you a "real life" feeling.

Add to this Hypan's marvelous panchromatic color balance and you're almost certain of outstanding results!

Why not give yourself this Ansco advantage the very next time you take your own movies? Your dealer has Ansco Hypan in both 8mm and 16mm rolls. **Ansco, Binghamton, New York.** A Division of General Aniline & Film Corporation. *"From Research to Reality."*

TIPS ON TITLES Take a big plump pumpkin and lightly carve the title. Set it up before a dark backdrop, scatter a few autumn leaves around. Create a "moonlight" effect by lighting the setup with a single floodlamp shining in from an angle.

ASK FOR

Ansco

8 and 16 mm

HYPAN FILM

ACL MAKES COLOR LEADER

From the first idea to the finished product, here's how the League's new leader was made

JAMES W. MOORE, ACL

IT begins in this way. Against a dark and mysterious background, as if in interstellar space, the sphere of the earth is seen revolving slowly and smoothly. Then, as a fade-in comes to full strength, three giant letters—A C L — curve upward and across the screen, following the arc of the earth's movement. The letters gleam and sparkle as they cut through one path of light after another.

THE FIRST PHASE

Now, from the upper left corner of the scene there swings across the globe a narrow band of brilliant red. It bears on its face, in white raised letters. the single word — MEMBER. The band and this word come to rest in a diagonal pattern across the frame, at right angles to the slant of the earth's axis.

They are scarcely in position, however, before a second band of red zooms down across the scene from the upper right. It carries the words — AMATEUR CINEMA — which comes to rest centrally, in exact alignment with the diagonal design. This action is followed almost at once by a third band of red, which swings into position from the lower right. It bears the single word — LEAGUE — and the opening pattern is complete.

DISSOLVE TO SECOND PHASE

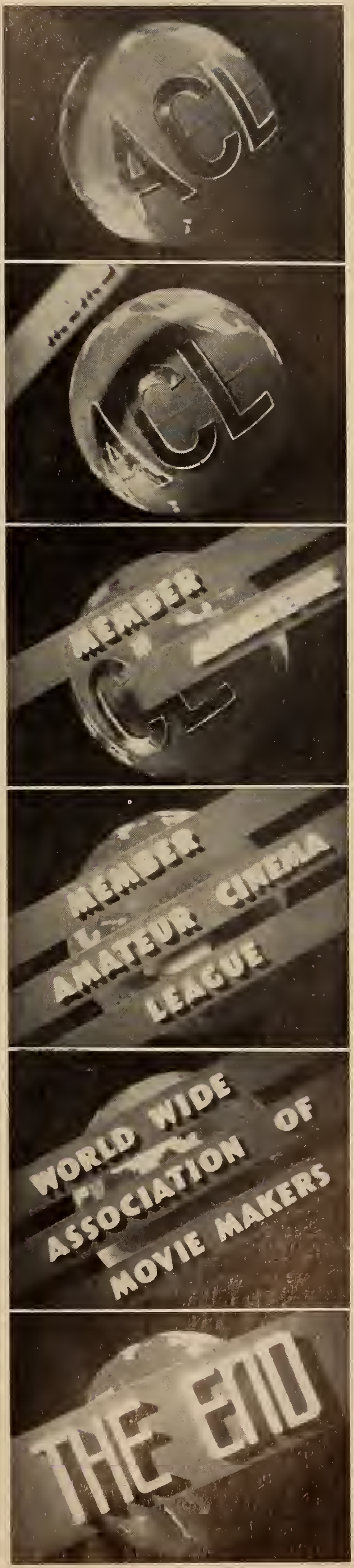
There is, then, a swift and smoothly executed lap dissolve. Against the same background of the slowly turning sphere and across the same three panels of glowing red, the ACL membership legend is replaced by the words — WORLD WIDE ASSOCIATION OF MOVIE MAKERS. They are in three lines of gleaming letters, sharply accented by the shadows of cross lighting. You read them slowly, easily, and then they and the turning sphere are gone in a suavely timed fade-out.

THE END TITLE

Such, immeasurably enhanced by glowing colors and dynamic action, is the introductory section of the League's new membership leader, now ready in 8 and 16mm. Kodachrome. The end-title section which follows is similar in design and execution. You see once more the slowly turning sphere, the strangely gleaming letters — A C L — and then a broad band of glowing red slides up from lower right with the two words — THE END. A gentle fade-out brings this section to a satisfying close.

IN THE BEGINNING

But so smoothly is the entire leader executed that it may be difficult to appreciate fully what lies behind its creation. There came first several months of planning and preparation. One embryo design after another was considered and discarded—either as too simple, too complex or too gaudy in its cinematics. This was to be, we reasoned, a membership leader for *amateur* films. As such, it should be effective without being offensive, polished but not hyper-professional. We believe that the new [Continued on page 346]



ACL LEADER IN KODACHROME begins (first frame) with fade-in on a revolving globe bearing letters ACL. Second frame shows start of animation, with third and fourth scenes completing this sequence. There is a dissolve to frame five, which then fades out. End title animated upward. Entire leader was created by reverse motion technique.

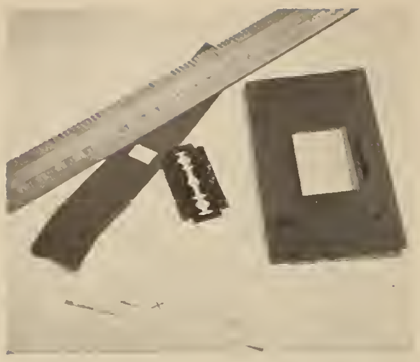


FIG. 1: Materials for masking negative carrier to 16mm. frame size are laid out above.

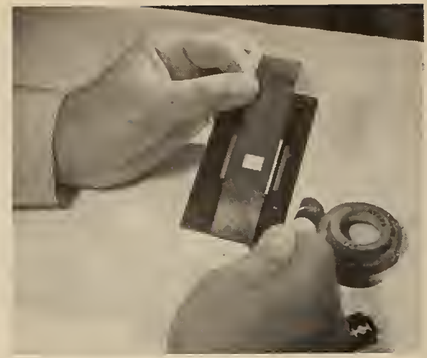


FIG. 2: An 8 by 12mm. aperture is razor-cut in black paper and taped over carrier.

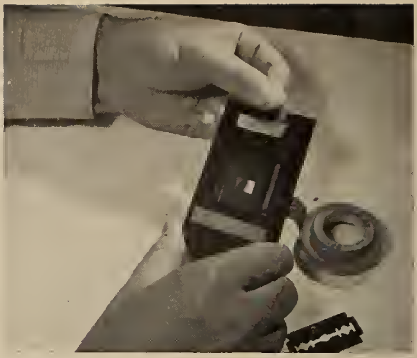


FIG. 3: Ends of the new mask are folded to underside of carrier and taped in place.

FRAMES FROM YOUR FILMS

MARCELL SEIDLER, ACL

HOW often have you said: "Oh, what a wonderful shot of Johnny! I wish we had a still picture of him just like that."

The trouble is, of course, that it's difficult to make movies and take stills simultaneously with only two hands. But it's still more difficult with the still camera to capture that one delightful expression which means "Johnny" to you.

The answer is to enlarge still pictures directly from your movie frames. Before the war there was, I believe, a handy gadget for this purpose offered by one of your largest American manufacturers. But it has not appeared since then, even with months of waiting. Thus, after some experimentation, I have worked out my own method of enlarging 16mm. Kodachrome frames onto black and white still film (for subsequent paper printing) or directly onto 35mm. miniature Kodachrome for projection as slides.

(The author of this discussion, an able amateur filmer in Australia, is apparently referring to the former Kodak 16mm. Enlarger. Although not reissued since the war, three other film frame enlargers recently have been offered on the American market. MOVIE MAKERS *will examine them briefly at the end of this article*— The Editors.)

The process is basically very simple. You simply enlarge the selected positive Kodachrome frame onto black and white film, develop this to a negative image and enlarge again onto bromide paper in the usual manner. While this has been done by many amateurs before, using sheet film, the following procedure eliminates many pitfalls of that method, by enlarging directly into a miniature camera, loaded with black and white or even color film. The following equipment and materials are needed:

1. A film viewer in which the best frames can easily be selected. A simple magnifying glass or optician's lupe will do also.
2. A Leica, Contax or other miniature camera whose lens can be removed.
3. A good enlarger, preferably designed for a 35mm. film negative.
4. Some stiff white paper, stiff black paper, a razor blade, ruler and adhesive tape.

For those who own a Leica and a Leitz enlarger, the following data should lead to excellent results without further experimentation. Other cameras and enlargers will require preliminary tests.

MASKING THE NEGATIVE CARRIER

The 24mm. by 36mm. opening of the negative carrier in the enlarger must be reduced to the size of one 16mm. frame. The new opening should measure 8mm. by 12mm. This opening is cut into some stiff black paper with a razor blade (Fig. 1). The black paper is then trimmed to fit the groove of the 35mm. carrier. It is left longer than the carrier so that it can be folded over its edges and attached on the underside with cellulose tape. (Figs. 2 and 3.)

SETTING THE ENLARGER

The masked carrier is now inserted in the enlarger and a short test piece of 16mm. film positioned so that one frame is showing through the opening. The enlarger head is then put at the proper height to give 3x magnification. Enlargers without a scale should be adjusted to give a sharp image measuring three times 8mm. by 12mm.; i.e., 24mm. by 36mm.

POSITIONING THE CAMERA

The camera is loaded with a length of 35mm. panchromatic film of medium speed. (I use Plus X.) Open the shutter by using the "T" position, which will, of course, fog the first frame. Now place your camera on the enlarger easel, turn off the darkroom lights, switch on the enlarger and position your camera so that the projected 16mm. frame fills the emulsion exposed behind the open focal plane shutter. With the enlarger lens wide open, check for focus.

MAKING THE PAPER HINGE

Now cut from the stiff white paper a piece large enough to cover two thirds of the front of the camera. Cut an opening which will fit snugly around the slow exposure knob and at the same time trim the paper so that the edge coincides with the edge of the camera lid. See Figs. 4 and 5. This refers to Leica only. For other cameras, other protrusions and landmarks must be utilized to insure a definite positioning of this paper hinge, which can then be used on all later copying sessions.

Attach the properly trimmed white paper to the cam-

Photographs by Marcell Seidler, ACL

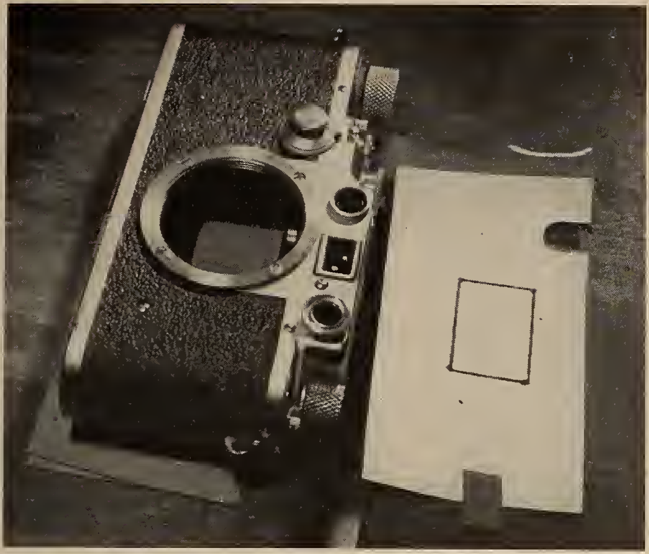
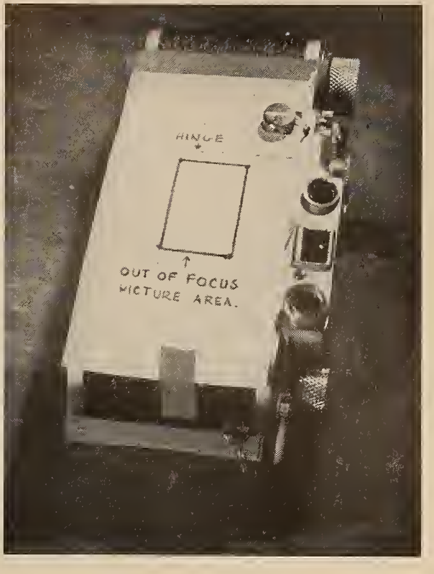


FIG. 4: A sheet of white paper, hinged at one end, is now trimmed to fit still camera with lens out.

FIG. 5: The paper in position serves as a reflecting surface to center frame images. Sharp focus is below.



era at one end with cellulose tape. Now fold this paper sharply back in such a way that it will leave the complete lens opening unobstructed. While attaching the hinge, you probably moved the camera out of alignment with the projected image. Reposition the camera in the darkened room and make sure that the projected image exactly fills the camera frame.

Close the paper hinge and secure the free edge to the camera with a small piece of tape. Now stop down your enlarger lens to its smallest aperture. With a pencil, mark the four corners of the projected image as it shows on the white paper. Being much above the sharp image on the film plane, the image intercepted by the hinge will of course be blurred. But the area will be sufficiently indicated to be marked accurately on the white paper hinge. Turn the room lights on and connect the four points.

SELECTING THE FRAMES

You are now ready to go. Take your favorite reel of Kodachrome footage and run it through a viewer or inspect it with a lupe (Fig. 6). Finding a scene you want to copy, inspect the frames one by one until you determine the exact one that is sharpest, cleanest and shows the best composition. Mark the selected frame by scraping a little of the emulsion off the film edge or by attaching a small piece of colored cellulose tape to the edge. When all your desired frames are marked, position the rewinds on either side of the enlarger so that the film can be wound through your gloved hand and easily inserted into the enlarger as the marked frames are located. This is done under normal room lights (Fig. 7).

MAKING THE EXPOSURES

Once the marked frame is put into the enlarger, the room lights are turned off and the frame is properly centered in the carrier mask. The paper hinge on the camera serves now as an easel to view the positioning of the frame and to center the blurred image within the rectangle drawn on the hinge. Then the hinge is folded back (Fig. 8) and the cable release pressed for an exposure. With your darkroom lights now on again, wind the camera for your next exposure, remove the movie film from the enlarger and

[Continued on page 348]

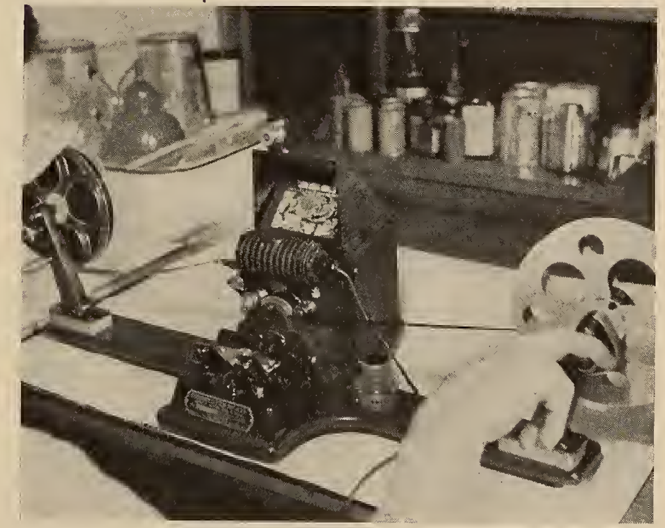


FIG. 6: Choice of frames for enlargement should be checked on viewer for sharpness of image, contrast range and composition.

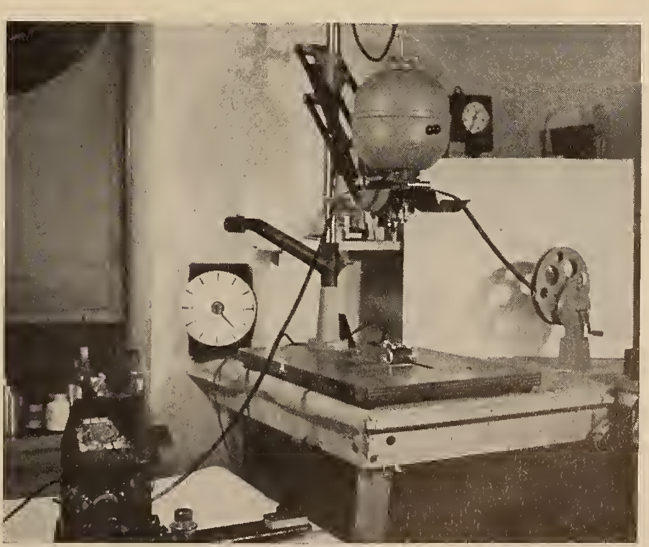


FIG. 7: With your selection of frames marked, the uncut film is threaded through the enlarger to a rewind unit on far side.

Here are the ways and means of turning a treasured movie scene into a still picture. In black and white or color

BUILDING A CAMERA DOLLY

Flatter your films with the magic of a moving camera. The dolly does it

VERNON W. DEAN, ACL

IF YOU are an amateur movie maker who likes to try something different, now may be the time to take up with a camera dolly. It is probably among the simplest and most inexpensive gadgets you can build.

The camera dolly, as you should know, is a mobile truck to transport the camera and permit moving close-ups. It provides a zoom for titling, gives the feeling of movement in an otherwise static shot and produces a professional effect which will delight your friends. You can approach, withdraw or follow the action you are filming. Instead of the dizzying blur which you get in panning, the dolly gives you a smoothly changing viewpoint.

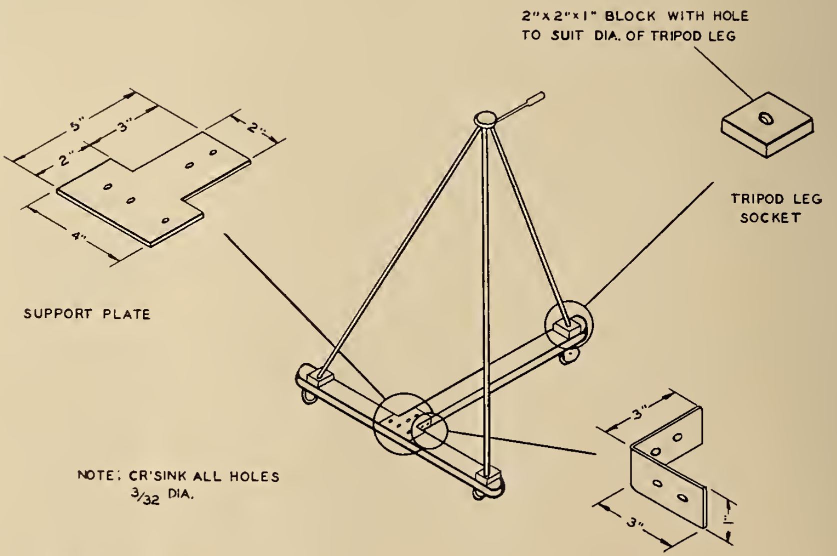
The construction of the dolly is simple, the materials are easily obtained and the cost is almost nil. Two pieces of hardwood are securely joined in a "T" shape by a support plate and two angle irons. To make a smoother job it is wise to countersink the holes in these supports and use one inch wood screws. With the two pieces rigidly fastened together, the next step is to attach the three casters. These should be of the rubber-cushioned variety, with flanged mounts, ball bearings and wheels as large as possible.

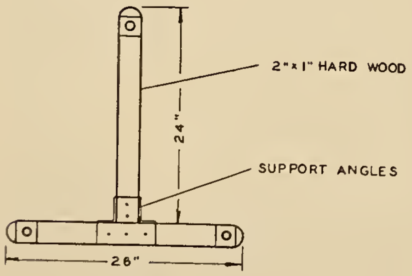
At the extreme end of each arm, attach a wooden block into which a hole is drilled to make a socket for the tripod leg. On the 24 inch upright leg, at a point directly under the center of the tripod, attach a hook or screw eye to which a chain can be fastened. The other end of the chain is fastened to the tripod head, with a turnbuckle inserted conveniently in the chain's length. This arrangement permits you to tauten the chain, thereby holding the tripod securely in position on the dolly.

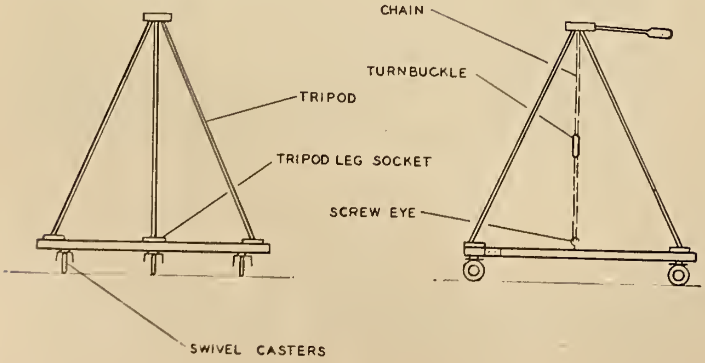
The dolly will give best results if drawn over a smooth wooden track which has been made especially for this purpose. A "U" shaped track is best, as it eliminates any danger of the wheels jumping out. These tracks need not be too long for home use; a smooth pavement will suffice for outdoor shots if you find the tracks too clumsy or difficult to assemble.

Velvety smooth scenes can be made with very little practice, and shots that are different from the run-of-the-mill variety can easily be obtained. Because they're different, they're more interesting. Easy to build and easy to use, the camera dolly returns rich rewards for the very little expense and time involved in making it. Why not try one, this fall or winter?

RIGHT: Simple to build yet stimulating in cine effect, the complete camera dolly is seen in isometric design at right. Surrounding detail patterns show dimensions and construction of marked parts.


2"x2"x1" BLOCK WITH HOLE TO SUIT DIA. OF TRIPOD LEG
5"
3"
2"
2"
4"
TRIPOD LEG SOCKET
SUPPORT PLATE
NOTE: CR'SINK ALL HOLES 3/32 DIA.
3"
3"
1"
SUPPORT ANGLE





LEFT: Side and plan views show placement of tripod on the dolly and functioning of the important tie-down chain to steady camera. If of heavier, more elaborate construction, your dolly may also carry two or three portable lighting units for added filming convenience.

Main St. movies

Photographs by FELIX *and* NIKKI ZALENKA

"TAKE the Main Street in your metropolis," we said to the photographers, "and show us what happens, moviewise, from its beginning to its end."

So they were living in Los Angeles, and they took wide Wilshire Boulevard and they traced it from its origins in L.A.'s business district to its terminus seventeen miles distant at a beach in Santa Monica. Here's a suggestion of what they found along the way.

You could do the same thing with Main Street in your own community, whether it be New York's errant Broadway, Chicago's Michigan Boulevard—or simply the main drag leading from the new High School to the old cemetery.

The trick is to open your eyes to variety—variety of viewpoint, subject matter and, above all, human interest.

HIGH CAMERA POSITION, as Wilshire Boulevard sweeps through MacArthur Park, imparts breadth needed in an establishing shot.

MEDIUM CAMERA POSITION makes a good transition from long shot of lake, above, to a human interest sequence of boating.

LOW CAMERA POSITION concentrates attention on another human interest activity, of paramount importance in any city study.

RAIN PLAYS A PART in your Main Street picture, just as do the sunnier days. The huge Easter bunny serves as a seasonal cue.

FROM CITY TO SEASIDE is the varied story of Wilshire Boulevard, L.A.'s Main Street. Try tracing a similar story at home.

The amazing ARCHES

AL MORTON, FACL

ONE of the most fascinating and colorful areas in an altogether fascinating and colorful land is Arches National Monument, in the southeastern section of Utah. Even in this land where spectacular erosion and fantastic formations are commonplace, the area is unique.

Imagine, if you can, a single beautiful arch, delicately carved and colored and yet massive enough in stature to dwarf the observer into insignificance. Now take eighty or more such formations, each one unique in its own way; gather them together within a twenty five mile radius, and you have the Arches National Monument—truly a color filmer's paradise if there ever was one.

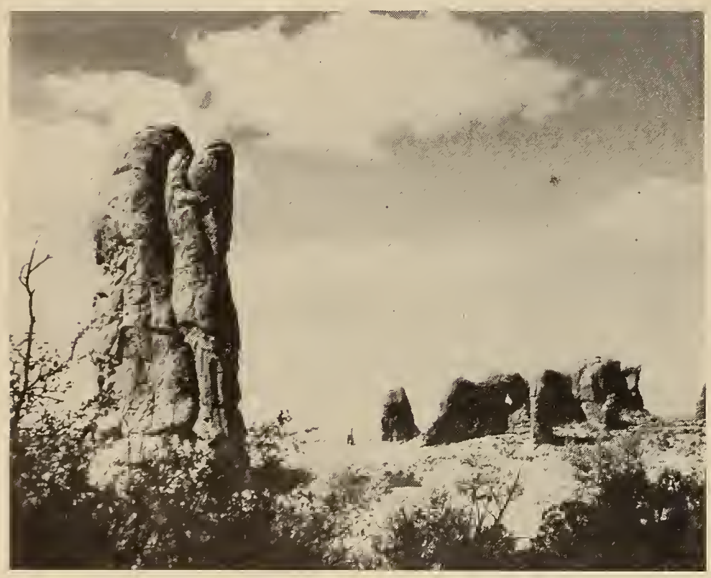
The only catch is that the filming very definitely comes under the heading of rugged. Rugged, but by no means impossible.

COLORADO RIVER BRIDGE is north of Moab, Utah, headquarters for visits to Arches National Monument. Nearby the bridge is a fresh water spring.

BEST SEASONS TO VISIT

Best time to visit the Arches is in the spring or autumn; April, May and June, or September, October and November. Of course, it can be and is visited in July and August, but that's when that rugged filming I mentioned is spelled with a capital "R." I visited it myself during the middle of last July.

Arches National Monument is reached by a nine mile road (US 93) that branches east from Highway US 160 at a point twelve miles north of Moab, Utah. Travelers on US 50 would turn south at Crescent Junction (between Green River and the Colorado line) and follow US 160 twenty miles to the same spot. The entire area is extremely arid, so carry plenty of water, particularly in warm weather. This holds true when traveling anywhere in this section, whether you intend to visit the Arches or not.



THE ELEPHANT HERD, a fantastically real formation, is located in the Windows section of Arches Monument. Best filmed midday to midafternoon.

HEADQUARTERS AT MOAB

There are no accommodations at the monument other than a few tables and benches and a small water tank (which is kept filled by the custodian) at the end of the road in the Windows section. The best thing to do is to make Moab (twelve miles south of the turnoff) your headquarters and drive the few miles out to the monument and back each day. Yes, *each day*, for you will need the better part of a filming day for each of the two main sections, The Windows and Devil's Garden. By careful timing one might be able to include Delicate Arch along with one of the other sections. . . . Chances are, though, that you will be so enthusiastic about the place you will spend more than a day in each and will use part of another to pick up scenes of Delicate Arch.

DEAD HORSE POINT, named for a band of wild horses which perished in sight of the mighty Colorado, is best filmed in afternoon or evening.

Arid but awesome, the Arches National Monument, in southeastern Utah, offers more than eighty giant natural sculptures

Photographs by Al Morton, FACL

DELICATE ARCH, hailed by author as the acme of Arches sculpture, is a late afternoon side trip from the Devil's Garden.

THE TURRET ARCH, in far distance, forms an arch within an arch when framed through the great North Window. A morning to midmorning shot.

HANDSOME JACK HOLLEY, the hermit of Moab Valley, lives with his dog and goats near the south end of the river bridge. Say Morton sent you.

THE DOUBLE ARCH, or Jug Handles, is the first major formation encountered in the Windows section. Picture it in midmorning to midafternoon.

IMPORTANCE OF WATER

Then, too, as long as you are already in the vicinity, you will surely want to visit Dead Horse Point. Dead Horse Point is Utah's Grand Canyon and is truly unexcelled for scenic grandeur. I have heard many people say that they liked it as well as or better than the Grand Canyon in Arizona. Although that may be a matter of opinion, I can assure you that you will never regret the sixty or seventy mile round trip out to the Point and back. The turnoff to Dead Horse Point is six miles north of the turnoff to the Arches.

Here again I must caution you to carry water. In fact, I cannot stress too strongly the necessity for carrying an ample supply of water, both for drinking and for the radiator of your car, when touring any of the arid regions of the west.

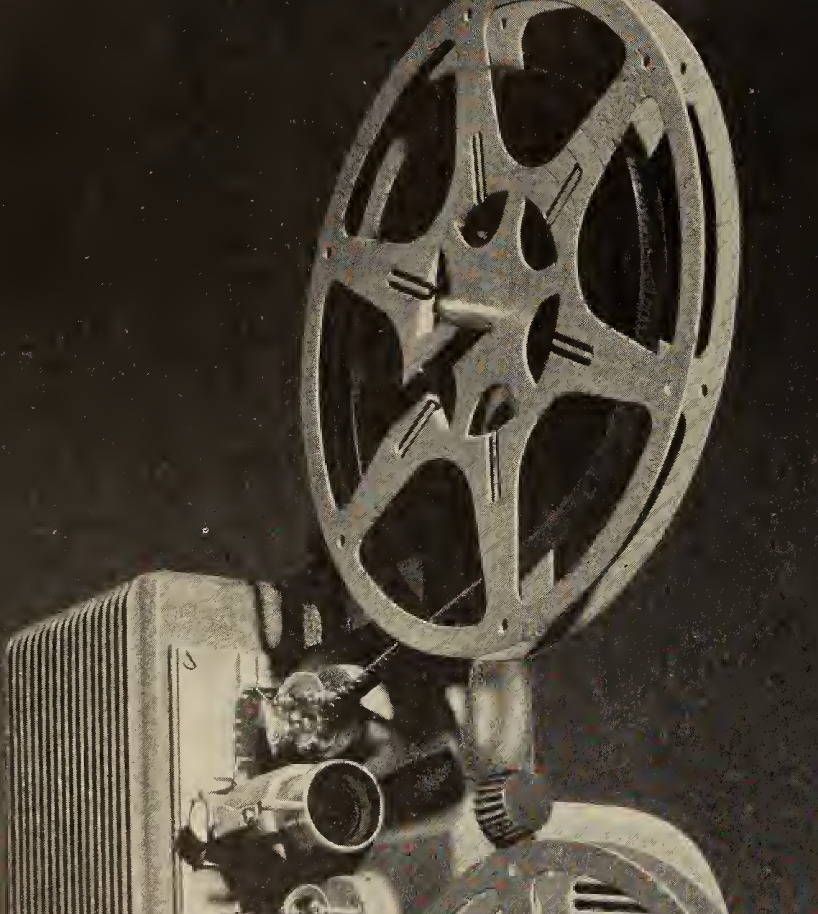
PLAN OF ACTION

Now for your plan of action. Drive straight to the town of Moab and arrange for hotel or tourist court accommodations. Moab is a typical little Mormon town, now the center of a feverish search for that magical ore, uranium. The people are friendly and hospitable and you will thoroughly enjoy your stay among them. You will have no trouble getting accommodations to suit you or information about the area you are going to visit. Harry Reed, the town's local photographer, possesses a thorough knowledge of the Arches country; both he and the custodian of the monument will be glad to help you.

It would be nothing short of treachery if I failed to mention the wonderful spring of fresh cold water to be found near the Colorado River bridge at the northern edge of town. Located about 200 yards east of the south end of the bridge, it is right on the road that skirts the edge of the river. Not only does it qualify as one of the most unexpected natural phenomena to be found in such surroundings, but it will

[Continued on page 349]

Announcing...



The NEW Kodascope Eight-71 Projector joins the Kodak family of fine equipment for 8mm. and 16mm. movies

Kodak
TRADE-MARK

KODASCOPE *Eight-71* PROJECTOR

UNSURPASSED BRILLIANCE WHEN IT'S NEEDED . . . FAST f/1.6 LENS . . . 400-FOOT CAPACITY . . . REMARKABLY COOL, QUIET OPERATION. IT'S THE BUY OF THE FIELD AT ONLY $97.50.

"Eight-71's" superb, completely *Lumenized* optical system, featuring the Kodak Ektanon 1-inch *f*/1.6 Projection Lens, teams with a powerful 750-watt standard lamp to provide abundant illumination for average use. But whenever you need it—for *big* 8mm. screenings in spacious rooms—*super*-brilliance is at your finger tips. Just touch an ejector to free the standard lamp . . . replace it with a 1000-watt accessory lamp . . . and Kodascope Eight-71 Projector provides an unexcelled level of 8mm. screen brilliance!

Other features, too—400-foot film capacity for 30 minutes of uninterrupted movies. Easy-action controls handily centered on a panel at the side of the machine. Motor rheostat that lets you adjust film flow. Cast-in handle for convenience in carrying. Friction-free safety shutter, moulded-rubber interior drive, and an easy-running, air-cooled motor for quiet, comfortable operation.

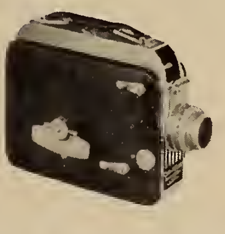
There's every assurance for long projector life . . . every safeguard for your film. Unique baffling in the condenser and aperture systems cuts out nonuseful light to eliminate excess heat at the film gate. An efficient fan and air-circulating system keep the whole machine cool . . . even after hours of operation with a 1000-watt lamp. And there's an air-operated safety shutter that cuts in automatically when film flow is adjusted below the safety point.

Trimly handsome . . . of rugged, die-cast aluminum construction . . . thoroughly competent on every count, *this* projector sets new standards of 8mm. value. Plan to see the "Eight-71" Projector soon—at your Kodak dealer's.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

CINE-KODAK RELIANT CAMERA

"Economy Eight" with luxury-camera features. Loads easily—no sprockets to thread—with low-cost 8mm. film in rolls. Interchangeable lenses, choice of speeds, built-in exposure guide, and other advanced camera features. $89.

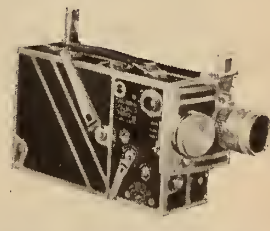


CINE-KODAK MAGAZINE 8 CAMERA

Talented "Eight" with the handiest, quickest method of loading ever devised—just slip in a magazine of film. Fast *f*/1.9 lens, adjustable finder, slow motion, scene-length and exposure guides, and other features. *Now only $147.50.*

CINE-KODAK MAGAZINE 16 CAMERA

16mm. counterpart of the "Magazine 8." Has *f*/1.9 Kodak Cine Ektar Lens...one of the superb series of standard, wide-angle, and long-focus lenses that are the finest lenses made for 16mm. and 8mm. motion picture cameras. $175.

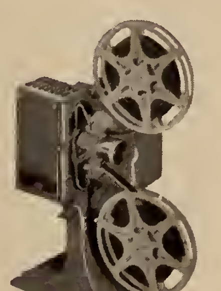


CINE-KODAK SPECIAL II CAMERA

Goal of every movie expert—it's the precision "Sixteen" with built-in controls that make advanced effects as easy as everyday shots. Choice of Ektar Lenses—*f*/1.9 or *f*/1.4. Choice of 100- or 200-foot film chambers. Prices from $898.50.

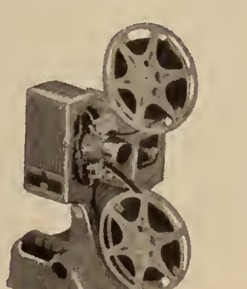
KODASCOPE EIGHT-33 PROJECTOR

Easy-to-use 8mm. projector with ample brilliance for most home showings. 500-watt lamp, *f*/2 Lumenized projection lens, sturdy but lightweight aluminum construction...and a down-to-earth price that's a real feature in itself. Only $75.



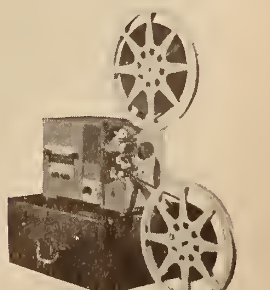
KODASCOPE SIXTEEN-10 PROJECTOR

Brilliant "Sixteen" with *f*/1.6 lens and 750-watt lamp, interchangeable with a 1000-watt accessory. The 2-inch lens is interchangeable, too, so that image size and brightness can be "tailored" to the size and seating of your audience. $135.



KODASCOPE SIXTEEN-20 PROJECTOR

Same lens-lamp versatility as "Sixteen-10"—plus luxury operation. Major controls are handily centered on a push-button panel. Still and reverse projection, automatic wind-up power cord. $225, with Standard or Projecto Carrying Case.



SOUND KODASCOPE FS-10-N PROJECTOR

Sound and silent shows at their finest in homes and clubrooms. $395, with twin speakers. *Sound Kodascope FB-40 Projector* (not illustrated) has remarkable 40-watt output for large auditorium showings. Reduced to $495, with twin speakers.

Prices include Federal Tax where applicable

SIMPLE recording setup, using ready sound kit, can be varied left to right as is convenient.

FIRST mirror is clamped to upper right corner of screen when recorder is placed right of projector.

CONTROLLING SOUND ON WIRE

AUSTIN D. JOHNSON

IN the April issue of Movie Makers there appeared, on page 135, the stimulating and helpful discussion by Warren A. Levett, ACL, entitled *Synchronizing Sound On Wire.*

In it he outlined his method of using the intermittent flicker of the projector's light beam in reaction with a specially designed stroboscopic disc, which had been positioned on the takeup spool of a Webster wire recorder. With this arrangement it was then possible to adjust the speed of the projector, if and when needed, to hold it in step with the more constant speed of the magnetic wire playback.

HANDY SOUND KIT

There has been—as readers of this magazine will know—a great deal of interest in Mr. Levett's ingenious and effective system of magnetic sound control. It is because of this that I venture to bring to the attention of Movie Makers readers a handy accessory for this operation which I recently ran across.

Put out by Sears, Roebuck & Company, the outfit is known as the Silvertone home movie sound kit. The essential parts of the kit, as far as sound synchronization is concerned, are two small mirrors and two stroboscopic discs of varying pattern. Also included are four double-faced 12 inch Vinyl records carrying some 52 different sound effects for use on one's magnetic track.

FITS MANY RECORDERS

The kit was designed, I understand, primarily for use with the Silvertone wire recorder. It can be used equally well, however, with any magnetic unit passing wire at two feet per second. This, of course, includes such well known models using the crescent mechanism as the Webster (used by Mr. Levett), the Majestic and the Airking—to name a few which come to mind.

In operation the kit functions as follows. One of the mirrors (the one with the clamp) is attached at any convenient point to the frame of one's screen—say at the upper right corner. The other mirror (which has a screw mounting) is then positioned on one's recorder so that it can reflect light onto the takeup spool or turntable. One or the other of the strobe discs is then placed in position on the spool or turntable.

DISCS FOR ANY PROJECTOR

The reason for having two discs of varying pattern is found in the projector one is using. As Mr. Levett already mentioned, the light pulsations coming from a projector depend on the number of times the shutter interrupts the light path in projecting a single frame. Since this varies in projector design from one to four flashes per frame, the two different discs are necessary. It will be found by simple experiment which one of them functions properly with your machine.

With the correct disc in place, the two mirrors are then adjusted so that they project onto the disc the strongest possible reflection of the projector's pulsing light. It is this light, of course, which reacts on the disc to supply the same control of projector speed as was achieved in Mr. Levett's setup.

SYSTEM IS FLEXIBLE

It has occurred to me, however, that the system offered by this sound kit may provide slightly greater flexibility of operation than is possible in the other arrangement. It may be recalled that in Mr. Levett's setup the pulsing light of the projector was cast on the strobe disc by positioning the Webster recorder directly in front of the projector and just below the light path.

In this way, to be sure, enough illumination from the beam fell on the strobe disc to provide the control desired. But at the same time, the system does require a *fixed* positioning of the recorder in relation to the projector. With the use of the two mirrors, this single possible setup is done away with.

I have suggested earlier that the mirror clamped to the screen be placed at the upper right corner. This, I think, would be the most efficient arrangement if one wanted the projector at his left side and the recorder at his right. On the other hand, if the projector speed control happens to be on the left side of the machine (as it was, for example, on Mr. Levett's Filmo), it might well be handier to place the projector at one's right and the recorder on the left.

This still could be done, from the light control viewpoint, simply by shifting the screen mirror to the upper left corner and projecting the light path back slightly to left of the center axis. Experiment will soon show what is the handiest setup of your own units.

GETTING READY FOR RECORDING

With the disc in place and the mirrors adjusted, you are now ready to begin recording. First the projector should be thoroughly warmed up and adjusted as accurately as possible as to the correct speed; this reduces the amount of adjustment necessary during the actual screening. The film is then threaded in the machine and a clean spool of wire placed in readiness on the recorder.

Some sort of cue is now needed to mark for future reference the exact positioning of both the wire and the film. In the instruction booklet which comes with the sound kit it is suggested that, with a new spool of wire, two turns of wire be put on the turntable, which is then stopped with the junction of the wire and leader facing front. If your recording is to begin at some point other than the beginning of a spool, then the recording cue must be an audible one recorded directly on the wire. It is far handier, however, to use a fresh spool of wire with each film being scored.

For cueing the beginning of the film, the sound kit booklet recommends the following procedure. On an adequately long strip of leader count back twelve frames from the beginning of the picture and punch a pin hole through the twelfth frame. You then count back twelve more frames and punch a second cue, repeating the operation a third time to create a series of three equally spaced pin holes. When these are projected, the flashes from them on the screen will provide an effective "Ready —Set—Go" timing for the beginning of the film.

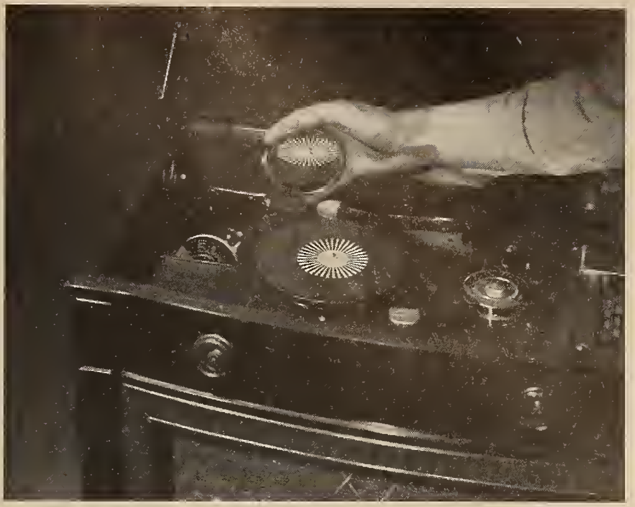
TIMING IS NEEDED

With the cues arranged, the primary necessity in preparing for actual recording is some system of analyzing and timing the picture material to be narrated and scored. Mr. Levett has suggested beginning this with a rough recording on the wire which will mark the start of each scene and identifies its subject matter. From this a scene list can be transferred to notes on paper, the timing of each scene being taken off with a stop watch. The final narrative is then written and timed against the sheet, as are the musical selections and sound effects.

THE SOUND RECORDINGS

For many amateur filmers, perhaps one of the most popular features of this Silvertone sound kit will be the album of eight sides of sound effect recordings. Grouped together in briefly separated cuts, they include recordings of birds, animals, fanfares, common musical themes, travel sounds, crowd noises, sea, surf, thunder, the wind, etc.

The recordings can be used, of course, equally well on one's double or single turntable as they can in rerecording onto wire.



SECOND MIRROR is positioned at recorder to reflect pulsing projector light from first mirror on to prepared stroboscopic disc.

RECORDING NARRATIVE through microphone of wire recorder, producer keeps eye on strobe disc, adjusts projector speed to fit.

SOUND EFFECTS, fifty two in number and grouped for type, are integral part of sound kit on eight 12 inch Vinyl recordings.

An easy to use kit aids synchronized sound on wire recordings
with your projector in any position. The mirrors turn the trick

The Clinic

Pictures, plans and ideas to solve your filming problems

CONTRIBUTORS TO

The Clinic are paid from $2.00 to $5.00 for ideas and illustrations published.

Your contributions are cordially invited. Address them to: *The Clinic*, Movie Makers, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.

REEL REINFORCEMENT

Any home projectionist who uses 8mm. or 16mm. short subjects in making up his film programs probably has found out, as I did, that the cardboard reels on which they are spooled tend to fray and tear at the center hole with use. In time, these holes may even become so enlarged as to let the reel fall off the projector during a screening.

To prevent this wear and tear, I found that a generous coating of clear fingernail polish, applied to both sides of a new reel around the holes, does the trick. My reels so treated now last the life of the film.

Lawrence H. Siders
Roxbury, Mass.

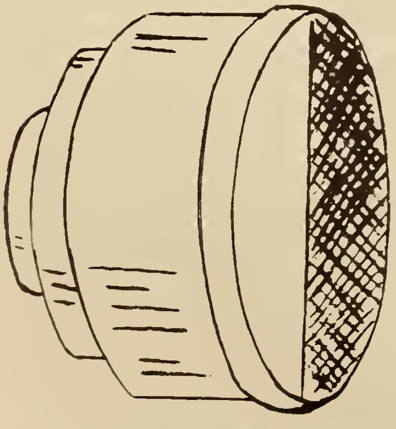
SIMPLE SPLIT SCREEN

Amateur movie makers lacking expensive equipment may take heart from the excellent results of an experiment I recently made with a simple 8mm. roll film camera.

My scenario called for an opening sequence showing a telephone conversation between two friends. To dress up this action a little, I decided to try it in split screen—with one talker on the right, the other on the left of the same frame.

As a start, I simply covered the right half of my sunshade with a carefully cut strip of masking tape. I then threaded the film into the camera and marked the first frame at the gate with a small nick on the edge. After running off the leader film, I shot the first person at the left, facing toward the center and talking heatedly. The footage indicator was noted carefully at the beginning and end of the scene.

Then, with the lens cap on, I ran the rest of the roll through the camera, turned it over and ran it through back to the beginning. Now, referring to the nicked starting mark, the film was rethreaded in the camera, the left half of the sunshade was masked off, and I pictured the second person on the right gesticulating wildly.



MASKING TAPE, placed alternately on the left and right sides of sunshade, creates a simple split-screen effect, says author.

Although I had no frame counter, the start and finish of the two scenes were off by only about ten frames—which I spliced away. The split screen effect matched perfectly. Costing but a few cents worth of tape, this system offers untold variations for the imaginative movie maker.

Irving Zeichner
New York City

NICE SPLICE

For those filmers who are fussy about the finish of their splices, and especially for those using the Griswold negative (1/16 inch) splicer, I can recommend as a scraper the thin steel ignition files generally found at auto supply stores for around ten cents.

You'll rarely use more than two gentle strokes to loosen the emulsion. You then flip the file over and clean the scraped surface with one light stroke. The resulting splice is thin but strong. It is possible to scrape hundreds of splices with one of these little ignition files before they even begin to show wear.

Ralph R. Eno, ACL
New York City

EDITING AID

If an editing-viewer does not have a notching device (as many do not), it is often difficult, especially with 8mm. film, to relocate a given frame when the film is removed from the viewer for cutting. I have found that the single frame device now offered on many cameras (or a tap of the button, if it is not) is a real help in solving this problem.

I use it in this way. Whenever I am shooting a scene which I know will require rearranging in the film's continuity, I cover the camera lens, run a frame or two and then proceed with the out-of-place scene. At the end of this take, I then run one or two more frames with the lens covered.

On reversal film, these frames return from processing dark and opaque. They are easily located during editing, even without a viewer, and mark clearly where the scene begins and ends. They are, of course, spliced out in the final cutting.

Jack Judy
New York City

MORE TYPEWRITER TITLES

Reading the advice of John W. Naish in the July *Clinic* (about typing titles on carbon paper with the typewriter set on stencil to withdraw the ribbon) prompts me to send you my suggestion for accomplishing the same end—the avoidance of a fabric-like impression outlining the letters.

My method is simply to type each letter and line twice, preferably using a new ribbon. What happens is this. When the typewriter carriage is returned for the second typing of the title legend, it automatically draws into position a fresh length of typewriter ribbon. Thus, whatever fabric-like impression might have been created in the first typing is inevitably blocked out by the impressions of the second.

Furthermore, with this method you can see clearly what you are typing, which aids in an equal spacing of the title copy.

E. N. Rahusen, ACL
Velp, Holland

Photographs by Alfred R. Reynolds

WALLA WALLA CINEMA
& CAMERA CLUB
RAIL FAN TOUR
MAY 15. 1949
UNION PACIFIC SYSTEM
OVERLAND

A TITLING BOARD, three by five feet in size and using two inch letters, was popular feature of northwestern rail trip.

3221
O.W.R.& N.
P-77 ## 167.

A KIDDIE IN THE CAB and railway caps for all add to the natural good fun of high-iron holidays. Five clubs took part.

TRAIN TRIPS ARE FUN

Book a rail-fan trip on this year's movie club schedule. Here's how to plan it

HELEN E. KING, ACL, *President,*
Walla Walla Cinema & Camera Club, ACL

IF you are looking for a cine club project that will start off your new season with a bang, by all means include a Rail-fan Train Trip in this year's program. For either fall, winter or spring months it's a winner.

The idea seemed intriguing when a Train Trip was added to the 1949 calendar of the Walla Walla Cinema & Camera Club, ACL, here in Washington. However, even the most sanguine among us were amazed at the extra benefits which accrued in community good will, increased interest among our members in their club, a welcome addition to the club treasury and new friendships with neighboring clubs. We had visitors with us from Yakima, Pendleton, La Grande and Milton-Freewater.

For our first trip, and as far as we know the first Rail-fan Trip in the Pacific Northwest, our committee selected the historical run from Walla Walla, through Wallula, down the Columbia River to McNary Dam and Umatilla and return. The Union Pacific Railroad follows the old light-iron road built in 1870, which was the first one in the whole region.

That they didn't take nearly enough pictures was almost a unanimous decision among the still camera members. With the movie makers, so many films showed exact duplication of views that they are planning to work in teams of two or three on our next venture. Since the trip, to be sure, those who took 16mm. color film have pooled their footage to patch together a club movie of the jaunt which could be sent around to the other groups participating. The huge scrapbook, a very successful feature of the trip, has started visiting the other clubs already. Taken on the train, the book contains the signatures of all aboard, together with associated cartoons, train orders and pictures.

If your club thinks a Train Trip would be fun, don't discard the idea just because it sounds like a lot of responsibility. Thoughtful organization can get anyone working so the preparations will be enjoyable too. A good place to start is to find those in your club who already have been bitten by the rail-fan bug as well as the shutterbug. Hitched to a good committee, their enthusiasm will develop all sorts of interesting angles for the trip.

After deciding on the trip.

[Continued on page 353]

COMMAND PERFORMANCE was this run along a Columbia River curve. The smoking steamer was preferred to undramatic Diesel.

END OF THE LINE was Umatilla, Ore., as filmers drift aboard in afternoon. Caboose in passenger consist jarred railroaders.

Hints from Hollywood

Films set for early fall release follow closely the traditional, tried-and-true pattern of film making in the movie capital. Lack of fresh viewpoints or new directions—however disappointing this may be—does not detract from their value as object lessons in cinematic technique. Amateurs are urged to examine them in this light.—D.C.

CHASE AND CHANGE

Johnny Stool Pigeon: The activities of Treasury Department narcotic agents are the special concern of this Universal-International picture. In the course of the proceedings, which involve tracking down a gang of desperate dope runners, the film covers a wide territory, including San Francisco, Vancouver, Tucson and Nogales across the Mexican border.

The story and the characters are all pretty standard stuff. But amateurs should be interested in the handling of travel sequences, background scenery and settings involved in the plot. The exciting chase sequence at the end is an excellent example of dramatic cross cutting to accelerate tempo and stimulate suspense. Also, the transitional devices employed will offer hints to amateur filmers in the use of time and space lapses and parallel action sequences.

THE MASTER'S TOUCH

Under Capricorn: Alfred Hitchcock and Ingrid Bergman have combined their justly celebrated talents in this Transatlantic Pictures production of Australia in the early 1800's. Dramatically, the results are disappointing.

Technically speaking, however, the picture provides a good deal of interest for the film student. A master of motion picture techniques, Mr. Hitchcock combines smoothly integrated continuity and dramatic camera angles with his own unique methods of movie making. Here again is the unbroken flow of scenes made possible by use of "wild" walls and the "Rosie" dolly, first seen in *Rope*.

Amateurs who would advance their understanding of the medium might do worse than study even the lesser productions of this proponent of true film art.

Warner Bros.

MOVING CAMERA and "wild" walls are seen again in Hitchcock's *Under Capricorn*.

INTRODUCTION

My Friend Irma: This laboriously contrived Paramount release is based on the equally labored CBS radio program of the same name and nature. Aside from the innocent inanities of Irma, the story is the well worn one of two young girls' adventures in Manhattan and the subsequent triumph of love over ambition. The theme itself can scarcely intrigue anyone beyond the age of eight.

Amateurs may be interested, however, in the presentation of the introductory sequence. Instead of the customary lead title assembly, the picture opens with the theme song, *My Friend Irma*, which is accompanied by a panoramic view of New York City. As the camera cuts to a street scene, a brief commentary describes the peculiar mental processes of Irma, as the young lady herself appears in a typical action to prove the point of the commentator. At the climax of these scenes the lead and credit titles are faded in, thus providing an interesting variant of normal usage.

FOUR SPEEDS FORWARD

Thieves' Highway: This fast moving adventure drama from Twentieth Century-Fox deals with the "speedball" truckers on California's Highway 99, a hard hitting and colorful crew indeed.

Directed by Jules Dassin, who made *Naked City*, and produced by Robert Bassler, who co-produced *The Snake Pit*, the picture has many of the same qualities that made those two films outstanding. Again, authentic backgrounds and natural settings add honesty to exciting action. It marks, as well, the debut of Valentina Cortesa, young Italian actress, before American audiences.

20th Century-Fox

SAN FRANCISCO'S Market Street is one of featured settings in *Thieves' Highway*.

TRAVEL TREATMENT

Savage Splendor: Heralded as the first full-color film of the Dark Continent, this RKO release was produced by the Armand Denis-Lewis Cotlow African Expedition, which covered some 22,000 miles by car and truck, through many of the most remote parts of that strange land.

While the interest inherent in the subject matter makes for lively film fare, the producers did not take full advantage of their material. They seldom varied their shooting from eye level camera position—a weakness also present in amateur travel pictures—thus slowing the film's pace to a dull monotony. Excessive use of the swish pan in the early sequences detracts seriously from what might have been attractive landscape studies. The colorful tribal dances and the big game hunts provide the most exciting and stimulating portions of the film.

The unfortunate commentary should prove an evocative example for every amateur of how not to write it.

ATTN.: CLUB PROGRAM CHAIRMEN!

Here are the films, slides, lectures and demonstrations offered you by the photo industry

In an effort to itemize and correlate the program aids offered amateur movie clubs by firms in the photographic industry, Movie Makers this summer asked that industry the following four questions:

1. Do you have for free-loan distribution to amateur movie clubs motion pictures or slides on your product or service? If so, please list.

2. Do you have for mail distribution to amateur movie clubs prepared lectures, with or without illustrations? If so, please list.

3. Are you prepared, either from your home office or through district representatives, to put on demonstrations of your product or service at movie club meetings? Is this service on a national or limited regional basis. Please itemize.

4. To whom should movie club program chairmen apply to take advantage of your cine club services?

These questions were addressed to 141 manufacturers, distributors, retail dealers, film libraries, film producers and others serving the hobby of amateur motion pictures. From them, Movie Makers received a total of 18 replies, of which 11 were positive in varying degrees, with 7 replies wholly negative. The results follow, itemized by numbers which correspond with the four queries above. Negative sections of otherwise positive replies are not listed.

AMPRO CORPORATION

3. "Ampro is prepared through its local dealers to put on demonstrations of products at movie clubs and the like."

4. Apply: local Ampro dealer.

BELL & HOWELL COMPANY

3. "We put on Bell & Howell equipment demonstrations at movie club meetings in the Chicago area."

4. Apply: Manager, Personal Equipment Division, Bell & Howell Co., 7100 McCormick Road, Chicago 45, Ill.

DE JUR-AMSCO CORPORATION

3. "DeJur-Amsco is prepared to put on demonstrations of its equipment on a limited regional basis, covering the Atlantic coast from New England to Baltimore."

4. Apply: Jack J. Kusher, General Sales Manager, DeJur-Amsco Corp., Northern Boulevard & 45th Street, Long Island City 1, N. Y.

EASTMAN KODAK COMPANY

1. Yes; see No. 2 following.

2. The Eastman Kodak Company has for distribution on a free-loan basis nearly a dozen prepared lectures on various phases of photography, illustrated with 2 by 2 inch slides. Although the majority of them are aimed at the still camera user, the following should be of interest to movie makers.

Night Photography: The lecture opens with examples of outdoor night pictures, for which exposure times are given; the second part describes the various lighting setups and pictures possible indoors. Time 35 minutes; 47 slides.

Filters for Picture Improvement: The entire lecture is based upon the effects obtained with the K-2, G and A filters and the Kodak Pola-Screen. Of these, only the last named can be used with color film. Time 30 minutes; 56 slides.

Tips on Kodachrome and Kodacolor: This illustrated talk stresses those points of technique especially important in getting the best results with these materials—light quality, lighting contrast, exposure and composition. Time 10 minutes; 41 slides.

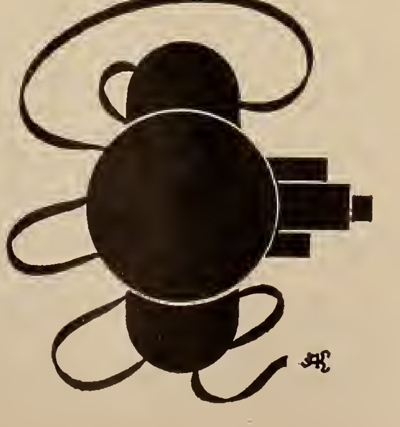
3. "We have a service for putting on demonstrations and talks by a few of our men. The number available, however, is very limited and since our program in this connection is on a nationwide basis, our plan is to cooperate with the various clubs in an area and to throw open the meeting to the public, in order to avoid any discrimination between the various groups interested in hearing the talk on photography."

4. Apply: Camera Club and School Service, Eastman Kodak Company, Rochester 4, N. Y., for both the prepared, illustrated lectures and the in-person demonstrations by Kodak representatives.

ENCYCLOPAEDIA BRITANNICA FILMS

3. "Encyclopaedia Britannica Films does not have any specially prepared programs for amateur movie clubs. However, we do have representatives throughout the country who are able to put on demonstrations whenever it seems important to do so."

4. Apply: Laurin H. Healy, Director of Public Relations, Encyclopaedia Britannica Films, Inc., Wilmette, Ill.



GENERAL ELECTRIC COMPANY

1. "In connection with the sale of General Electric (PR-1) exposure meters, we have just produced a 16mm. 440 foot black and white sound film titled *The Meter With a Memory*."

4. Apply: local G.E. photo dealer or nearest General Electric office.

ARTHUR H. HART

1. "We do not have at the present time any movies or slides on our four lens turrets, var-area finders and other camera adaptations, though these are planned for the near future."

3. "From time to time personal appearance lectures and demonstrations can be made before movie clubs. However, these are more or less on a local basis and cannot extend outside the state."

4. Apply: Arthur H. Hart, 2125—32nd Avenue, San Francisco 16, Calif.

HUGO MEYER & COMPANY, Inc.

1. Yes; see No. 3 following.

3. "Hugo Meyer & Company has been giving free lectures to all types of camera clubs in the New York metropolitan area on lenses, range finders and general optics. This service is on a limited regional basis, as it includes the presentation of a 16mm. sound film."

4. Apply: Erwin Muscat, Hugo Meyer & Company, Inc., 39 West 60th Street, New York 23, N. Y.

MOVIEVOX COMPANY

3. "We are featuring something rather special for the forthcoming club season. To any club which will allow us the major portion of one program, we will send one of our motion picture engineers who will lecture on cinematography. There is no obligation to the club. The only consideration we ask is to be allowed to demonstrate our Movievox sound system during the meeting."

4. Apply: J. F. Bailey, Movievox Company, 1113 Pleasanton Road, San Antonio 4, Texas.

JAMES H. SMITH & SONS CORP.

2. "We will have ready for early fall distribution a new and instructive circular on lighting which will be of

[Continued on page 350]

News of the Industry

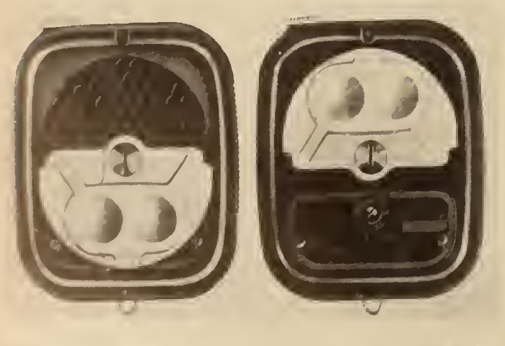
Up to the minute reports on new products and services in the movie field

Ultra-Focuser An interesting new attachment for either still or movie cameras is the Ultra-Focuser for close shots, manufactured by Hollywood Cine Products, Lakeland Village, Elsinore, Calif. Essentially a supplementary lens holder, Ultra-Focuser comes equipped with three lenses, to allow focusing at 8, 12 and 18 inches. Four other lenses are available.

Weston Cadet Designed especially for travelers, casual photographers and those who want a small meter for everyday use, the Weston Cadet exposure meter has been announced by the Weston Electrical Instrument Corporation, 626 Frelinghuysen Avenue, Newark 5, N. J. Listing at $21.50, the Cadet can be used for measuring either reflected or incident light. A translucent light collector, pivoted on the back of the meter, converts the Cadet from a reflected light to an incident light meter in an instant.

The Cadet exposure meter is equipped with Weston instrument movement and a photronic cell. Full information about it may be had from dealers or from the manufacturer.

FLOWERS and insects become easy subjects to film with the aid of the Ultra-Focuser, which allows focusing at distances as low as 8 inches.



WITH light collector down (left) Weston's Cadet exposure meter is ready for reflected light readings. With collector up (right) the meter takes incident light readings.

Elgeet wide angle With a focal length of 13mm. and a speed of f/1.5, the new Elgeet wide angle lens for 16mm. cameras presents a combination never before achieved in this type of objective. The lens consists of seven optical elements, all coated to cut down internal reflection and increase light transmission.

The hood of the Elgeet wide angle lens is fitted with a filter retaining ring that will accommodate a series VI filter. Models of the lens are available to fit all 16mm. movie cameras. Priced at $88.95, including tax, the lens is manufactured by Elgeet Optical Company, 59 Atlantic Avenue, Rochester, N. Y.

G.E. lamps Two new motion picture lamps, powered at 375 and 750 watts, have been introduced by the General Electric Company. The 375 watt photoflood puts as much light on the subject as a wider-beam 500 watt lamp and is intended for use in lamp brackets for two and four lamps. The 750 watt intermittent burning photoflood is for high speed work. It is from seven to fifteen times brighter than sunlight and permits taking up to 8000 individual pictures per second.

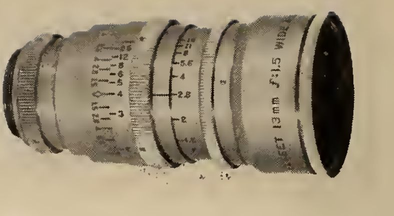
FCA appointment Charles H. Percy, president of Bell & Howell Company, has been appointed chairman of the National Industrial Advisory Committee of the Film Council of America, according to an announcement by Glen Burch, executive director of the FCA.

Vacuumate installation A Vacuumate installation has been completed in National Cine Laboratories, P. O. Box 4425, Washington, D. C. The Vacuumate process is a film protective treatment. Vacuumate headquarters are located at 446 West 43rd Street, New York 18, N .Y.

Testrite prices Prices on both the 8mm. and the 16mm. versions of the Testrite Cinelarger, a frame enlarger that uses No. 620 roll film, have been reduced to $14.95, tax included. The 35mm. model of the Cinelarger has been cut to $17.95, tax included. The Cinelarger is manufactured by Testrite Instrument Company, Inc., New York 3, N. Y.

Revere booster With the introduction of its Model 20 booster motor, Revere Camera Company, Chicago, Ill., overcomes a major inconvenience of 8mm. movie making. The Revere booster makes it possible to take 25 feet of movies without rewinding. On an 8mm. camera such as the Revere 88 or 99, this means that all winding is eliminated between film changes.

The booster motor gives more than two minutes of continuous running time at a normal speed of 16 frames a second—five times longer than is possible with ordinary winding. It retails for $19.50, including tax.



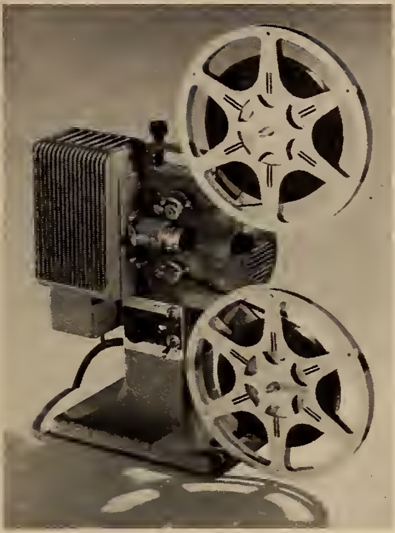
ELGEET'S new wide angle lens combines short 13mm. focal length with high *f*/1.5 speed.

Town Hall course Canfield Cook, ACL, producer, consultant and author of the recent book, *Color Movie Making for Everybody,* will hold the first of ten weekly sessions on color filming Friday, October 7, at the Town Hall, Inc., 123 West 43rd Street, New York City. The fee for the course will be $10.00.

Mr. Cook will cover the various phases of color filming from camera handling to preparation of processed film for projection and final printing. Good and bad examples of filming technique will be exhibited and appraised. Full information is available from Town Hall.

New Kodak items The Kodascope Eight-71 projector, Eastman Kodak's latest contribution to the 8mm. movie field, is supplied with a Lumenized 1 inch *f*/1.6

THE REVERE Model 20 booster motor may be used on a tripod, set on a flat surface or held in the hands. The motor is for 8mm. cameras and makes 25 feet of continuous action possible.



AN IMPROVED cooling system and a new type of safety shutter are among the assets of the new Kodascope Eight-71 projector.

Kodak Ektanon projector lens and a 750 watt lamp. The projector will take a 1000 watt lamp, providing, in combination with the *f*/1.6 lens, extremely brilliant illumination.

Baffles introduced into the aperture and condenser systems of the Eight-71 afford maximum film protection. Noise is cut with a new type of safety shutter that operates by air pressure and with a new molded rubber drive belt that substitutes for the usual coil-spring type. The projector has a 400 foot film capacity and is priced at $97.50. including tax.

Two big Kodak announcements in the still field concern the introduction of Kodacolor film, Type A, for indoor work. and a new model of the Kodak Tourist folding camera. The film is intended to provide properly balanced color prints when exposed to either flood or clear flash illumination. No extra filters are necessary for picture taking indoors or outdoors at night with the new film and flood or clear flash lighting. The film. however, requires a Kodachrome Type A filter (Wratten No. 85) for daylight exposure if it is used outdoors in sunlight. It will be available in Nos. 127, 116, 616, 120 and 620 sizes at the same prices as regular Kodacolor film.

THE world's fastest between the lens shutter is incorporated in the Kodak Tourist camera. New principles mark its shutter design.

A radically new between-the-lens shutter with an accurate top speed of 1/800 of a second marks the new version of the Kodak Tourist camera, which also features a four element 101mm. *f*/4.5 Lumenized Kodak Anastar lens. A Kodak Tourist adapter kit fits the camera for picture taking in three negative sizes in addition to the standard 2¼ by 3¼ inch format. Instead of moving in and out with a reciprocating motion in the conventional manner. the blades of the Synchro-Rapid 800 shutter are so designed that they pivot and rotate through a partial circle inside the shutter housing. As the rotation progresses, the shutter aperture is opened and then closed. The Kodak Tourist, which will be the only Kodak camera to carry the shutter for some time, is priced at $95.00.

Aimed at the slide fans, a new Kodaslide compartment file differs from standard filing systems in that it consists of twelve compartments hinged together in such a way that they form a complete file box when closed. The compartments are open along the top and sides; each compartment will hold from one to twenty cardboard slides or up to eight glass mounted slides. The files will be priced at $3.75.

Give your home movies that "professional" touch

COLOR MOVIE MAKING FOR EVERYBODY

A Question-and-Answer Handbook by CANFIELD COOK

COLOR MOVIE MAKING FOR EVERYBODY fills a real need for filmers . . . a full, complete and practical guidebook with hundreds of fascinating ideas for making better color movies. *At all bookstores.*

Answers such questions as:

- What is the minimum equipment essential to good indoor pictures?
- How should I lubricate my camera to make sure it is in proper working condition?
- How is a range finder used?
- What advantage is there to using coated lenses?
- At what angle should the camera and lights be used in mirror filming?
- How can I make splices that will be sure to hold my film together?
- How should color films be stored after exposure and before processing?

• The complete guide for beginners . . . a valuable refresher course for experienced filmers

COLOR MOVIE MAKING FOR EVERYBODY is an easy-to-understand, convenient-to-use handbook that will answer your question: "How can I make better, more professional movies?" Mr. Cook covers all the problems that beset the beginning—and even the more advanced filmer. Clearly and concisely he offers proven advice on every step in color filming from choosing equipment to editing and showing excellent films.

• Handy questions-and-answers

Written in question-and-answer form COLOR MOVIE MAKING FOR EVERYBODY gives detailed information on hundreds of actual problems which Mr. Cook has been asked to solve in his lectures, his courses in color motion-picture photography, and by mail. He shows you how to get the most out of colors; how to avoid mistakes in lighting; how to build a movie that has continuity and form. He gives you "professional" tips on trick-shots, close-ups, titling, and making your own sound track. Special chapters discuss the ins-and-outs of equipment, lenses, handling the camera, indoor and outdoor lighting, filters, continuity, composition, projecting, etc. Also you will find valuable tables and data on lighting, width and depth of field, scene length, projection distance, and a helpful bibliography of magazine articles and books on special aspects of movie making.

EXAMINE IT FREE FOR 10 DAYS

MAIL THIS COUPON TODAY

WHITTLESEY HOUSE, McGRAW-HILL BLDG., 330 West 42nd St., N. Y. 18

Please send me Cook's COLOR MOVIE MAKING FOR EVERYBODY for examination on approval. Within 10 days I will remit $3.75, plus a few cents delivery charges, or return the book postpaid.

Name__________

Address__________

City__________ Zone_____ State__________

Company__________

Position__________ MM-9-49

☐ SAVE! If you check here and enclose payment, publishers will pay mailing costs. Return guarantee applies, of course. United States and Canada only.

MOVIE
TITLES

Improve your films with titles, sub-titles, and continuity headings. The key to good titling is the kind of letters you use. Knight solid cast metal letters are perfectly styled, attach to any surface, and photograph with sharp detail for professional, theatrical appearing titles.

Only $1—for your choice of any 25 classic style letters, 5/8-inch size; postage paid. A special offer.

Order your set now. Money back if not satisfied. Free! Folder on "Titles for Home Movies."

H. W. KNIGHT & SON, INC.
23 Lane St. Seneca Falls, N. Y.

PHOTOGRAPHY

To give your home movies that "professional touch," TRAIN in ALL phases of photography. Our Home Study Course includes valuable instruction in 16mm movies. Resident Training in ALL branches of "still" work. WRITE TODAY!

40th YEAR

NEW YORK INSTITUTE OF PHOTOGRAPHY
Dept. "105," 10 W. 33 St., New York, N. Y.

ACL COLOR LEADER!

The new ACL membership leader and trailer—in brilliantly animated Kodachrome—is now ready.

See inside back cover of this issue on how to get your copies.

GRISWOLD
FILM SPLICERS
for every size and type of film, sound and silent, perforated and non-perforated. WRITE for details
GRISWOLD MACHINE WORKS
Dep't A, Port Jefferson, N. Y.

MOVIE AND SLIDE TITLES

STILL AT SAME LOW PRICES!

Same titles formerly distributed by Bell & Howell—now sold direct. Large variety backgrounds available. No charge for tinting film Amber! WRITE FOR *free illustrated brochure and samples*

TITLE-CRAFT, 1022 Argyle St., Chicago 40, Ill.

8MM—16MM
KODACHROME
BLACK & WHITE
ELECTRONIC CONTROLLED
MOVIE DUPLICATES
8MM
Enlarged to 16.
16MM Reduced to 8.
Free Catalog on Request.
NATIONAL CINE LAB
BOX 4425 • WASHINGTON 17, DC

8MM MAGAZINE FILM
AT UNHEARD OF LOW PRICES

DOWN . . . DOWN . . . DOWN . . . DIVES DELTA'S PRICES OF BRAND NEW AND FULLY GUARANTEED 8mm magazine film. Packaged exclusively for DELTA, each magazine contains LABORATORY FRESH STOCK. Don't wait. BUY 'EM BY THE DOZEN and **SAVE . . . SAVE . . . SAVE!!!**

8mm Magazines, Super X, type 50 Weston, each **$2.95**
12 for only $34.50
8mm Magazines, Full Natural Color Daylight or tungsten, each **$3.95**
12 for only $46.50

Magazines fit all 8mm magazine cameras. Prices include processing and return postage.

DELTA PHOTO SUPPLY CO.
690 Third Ave. (Dept. MM 9) New York 17, N. Y.

ACL makes color leader

[Continued from page 329]

ACL leader meets these high standards.

Here's how it was created. To begin with, we decided on the background of the revolving globe as a symbol of the world wide association of League membership. The positioning of this unit, activated by a tiny electric motor, seemed easiest to do on a horizontal plane so that we could shoot directly down on it. This meant—if we still were to use the reflex viewfinder of the camera without a stepladder—that the revolving globe should be both horizontal and *low*. Thus, we started at the floor level and worked up from there.

First there was thrown together an adjustable framework of odd pieces of lumber which looked, on the face of it, like nothing so much as a backyard woodpile. It stood, at its top level. about a foot above the cellar floor. Housed in it, below a centrally open area about two feet square, was the electrically driven globe, while surrounding this area were smooth metal railings from which the intended animation could be executed.

While this framework was being built and rebuilt, the preparation of the globe was going forward as a separate and exacting operation. We began with a commercially made model, about nine inches in diameter, formed of cardboard and mounted on a spindly and wholly unusable axis.

In fact, no feature of the original globe was used in the final product except its basic spherical shape. Its finish was too shiny for effective lighting; the map designs were too detailed for background use, and the axis was unadaptable to motor drive. Thus, working with an understanding commercial artist, we repainted the map patterns, matte finished its surface and then mounted over its curved face the letters, ACL, cut from Lucite and heat-shaped to fit. The design and installation of the motor drive was supervised by our technical director—of whom more later. Specifically, the motor was a small Kollsman unit, equipped with a two way switch and geared down to turn the globe at one revolution per second.

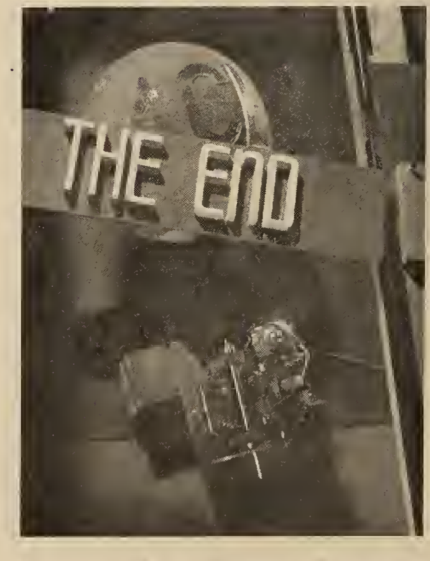
Tripod-installed directly above the globe was a Cine-Kodak Special equipped, by choice, with the standard 1 inch *f*/1.9 lens. The camera stood about 3 feet above an open title area 15 by 18 inches in size, with the topmost arc of the globe some 4 to 5 inches below the titling level. Because of this difference in planes, and by purposely adjusting the intensity of illumination so that the 1 inch lens could be used wide open, we were able to achieve a slight but pleasing difference in sharpness between the letters and the moving background.

The letters themselves, when in their final diagonal pattern across the revolving globe, were set up by hand on strips of lightweight brass, which had been spray-painted with a matte finish red paint. Three such strips, 1½ inches wide and about 3 feet long, were used to mount the "Member" and "World Wide" legends of the opening sections of the leader. One strip, 4 inches in width, was used for "The End" section. The letters mounted on them were from the Mitten Display Letter Company—using a ¾ inch Modern on the longer opening legends and a 3 inch Tempar font on the end title.

The final lighting setup for the combination of revolving globe and the letter panels was essentially simple. Two RFL-2 flood bulbs were used to illumine the globe, shining slightly up towards it from floor level at distances of about 6 feet from the lower left and upper right corners of the field. One RSP-2 spot-type bulb cross lighted the letters, positioned high on a lighting stand about 7 feet away from the upper left of the field. The illumination was balanced for an exposure of *f*/1.9 on Type A Kodachrome at 16 fps.

Such was the basic setup for the shooting. And, once arranged, it was really quite simple. But so far in this discussion there has been no mention of how the leader's animation was achieved. With the revolving globe, of course, it was by use of the electric motor drive. With the panels of title wordings the answer was—again quite simply—*reverse motion*. The entire ACL leader was shot backwards and with the camera positioned upside down in relation to the field.

This technique, essentially simple in theory, can create in practice some fairly interesting problems. To begin with, all



A DOWN VIEW on the production setup for ACL color leader shows the geared motor drive for globe, the movable end title strip and below it the revolving globe.

the movements of your animation have to be staged in reverse. As you see the leader now. the first movement after the fade-in is the curving passage across the screen of the gleaming Lucite letters mounted on the globe. This is followed in swift sequence by the swing-in from upper left of the word "Member," the zoom-in from upper right of "Amateur Cinema" and the complementary swing-in from lower right of "League." The scene then swiftly lap dissolves to the "World Wide" legend.

In production all of this had to be planned and executed backwards. Beginning with all three of the title panels in place over the revolving globe, the actual sequence of shooting was as follows: 1-2. fade in for what later will be part of the lap dissolve: 2-3-4. swing the "League" panel down right and out of scene; 4-5-6, zoom the "Amateur Cinema" panel off upper right: 6-7-8. swing the "Member" panel up left and out of scene; 8-9. fade out for what later will be a fade-in.

After perhaps a dozen rehearsals for timing. even this seemed simple and we were ready to shoot. But wait! We wanted the leader to open with the revolving ACL letters on the globe, before even the first word of the title appeared on the screen. Working backwards, this meant we would have to time the successive withdrawals of the three panels so that the ACL revolving on the globe would be swinging up exactly as the titles cleared the screen.

This required more rehearsals and a new timing was worked out. Again we checked the entire setup. Wait again! In which direction does the earth actually revolve around its axis? We checked this and found that the answer was counterclockwise. Okay. Our globe, just by luck. *was* turning in that direction. It seemed that we were set at last. But were we? We wanted the globe going counterclockwise on the screen. So how should it be turning now? You tried to think backwards, or upside down or something, and you finally realized that the globe must revolve *clockwise* in the setup. We thanked our stars for the two way switch on the motor drive—and started shooting.

But there was, we soon found, one further problem of planning and execution—how to create the lap dissolves. We could shoot them straight, of course, beginning at the end of the "World Wide Association" legend and working backward through the dissolve to the "Member" legend and the opening fade-in. But this would mean changing the entire letter setup with the filming of each two-part unit—and we wanted to avoid this if possible.

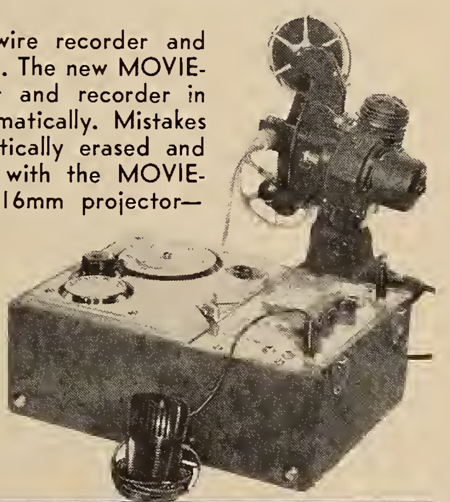
Easy, said our technical director! Here's what we'll do. We'll start at the back end of the "World Wide" section, of course, and we'll simply fade out at

Now—
SYNCHRONIZED
SOUND FOR YOUR
8 AND 16 M.M.
HOME MOVIES

with **MOVIEVOX**

Now You Can Add Perfect "Lip-Sync" Sound to Home Movies Using Your Present Projector

Now you can dub sound on a wire recorder and play back in perfect synchronization. The new MOVIEVOX synchronizer keeps projector and recorder in perfect step — every time — automatically. Mistakes made in recording can be magnetically erased and quickly corrected. You can't miss with the MOVIEVOX! Connects to any 8mm or 16mm projector—silent or sound.



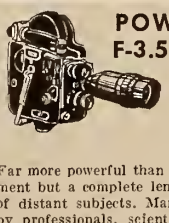
MOVIEVOX—complete with synchronizer, microphone, amplifier, wire recorder, speaker, all necessary cords—sells at your dealer's for $225.00. Or the MOVIEVOX synchronizer can be installed on your Webster wire recorder and projector for only $75.00. See your dealer today—or write for illustrated literature.

MOVIEVOX

Dept. M, 1113 PLEASANTON ROAD SAN ANTONIO 4, TEXAS

2¼ x 3¼ COLOR PRINTS 50c each
Price of larger prints on request
From 8 and 16mm Color Film
Send 3 frames or tie thread next to frame desired. Add 25c handling charge on orders of less than $5.00. No C.O.D.'s.
HOUSE OF COLOR
1108 Seal Way Seal Beach, Calif.

STOP APOLOGIZING FOR YOUR MOVIE TITLES
Write today for a FREE A-to-Z Sample Title Test Kit. Make titles that are different . . . better and tailored to your taste. Try our method . . . FREE.
COMPLETE COLOR OR B.&W. OUTFIT $6.50
A-to-Z MOVIE ACCESSORIES
175 Fifth Avenue Dept. M New York 10, N. Y.



POWERFUL 5½ inch F-3.5 (138mm) Coated
TELE-LENSES $39.50
COLOR CORRECTED
5½ POWER!
Far more powerful than 3-inch lenses. Not an attachment but a complete lens. Brings out minute details of distant subjects. Many in use all over the world by professionals, scientists, doctors, sportsmen and schools. AAF surplus lenses in our dural focusing "C" mounts for 16mm Bolex, Victor, B&H, Revere, Keystone, etc. Mailed insured with metal dust cap. ALSO DELUXE MODEL WITH CASE $47.50
CENTURY PHOTO SUPPLY
11960 Wilshire Blvd. Los Angeles 25, Calif.

DIRECT 16MM SOUND
with MAURER RECORDING SYSTEM
For the Producer of 16 mm business, educational and religious films
- EDGE NUMBERED WORK PRINTS
- SOUND RECORDING
- DUPLICATE NEGATIVES
- SYNCHRONIZED STUDIO PHOTOGRAPHY
- RELEASE PRINTS—COLOR and B & W

GEO. W. COLBURN LABORATORY, Inc.
164 N. Wacker Dr., Dept. M, Chicago 6, Ill.

How GOOD is a "good" movie?

Ever wondered how good your movies are? Ever had a sneaking hunch they might turn out to be pretty good—in competition?

Chances are, you have . . . But you haven't been able to dig up the competition. And so you keep on wondering: *Are my movies* GOOD?

Well, if you're an amateur movie maker *(anywhere in the world)*, you can now see how you stack up with the competition.

How? By entering the MOVIE MAKERS Ten Best Competition of 1949!

Remember: 8mm. or 16mm., color or black and white, silent or sound!

•

You'll find an entry blank to fill out on page 319.

THE ONLY BOOK DEVOTED EXCLUSIVELY TO TITLES
Every step explained, simply and thoroughly.
It Answers Every Title Making Problem
Only $1 POSTPAID
Sold Only by Mail
MAIL A DOLLAR BILL TODAY
HOW TO TITLE HOME MOVIES 8 mm 16
85 PAGES ILLUSTRATED
WESTWOOD SALES CO. 635 VICTORIA AVENUE, SAN FRANCISCO 12, CALIFORNIA

VACUUMATE FILM PROCESS
The SUPER VAPORATE
PROTECTS FILM
Against Scratches, Fingermarks, Oil, Water and Climatic Changes.
NOW AT NATIONAL CINE LABORATORIES WASHINGTON D. C.
VACUUMATE CORPORATION
VAPORATE CO., Inc.
SOLE SALES AGENT
VACUUMATE CORP.
446 West 43rd St., New York, N. Y.
GENERAL FILM LABS. INC.
66 Sibley St., Detroit, Mich.
COLBURN LABORATORIES INC.
164 No. Wacker Dr., Chicago, Ill.
NATIONAL CINE LABORATORIES
P. O. Box 4425, Washington, D. C.
Ask Your Dealer

the beginning of it for what will later be part of the dissolve. We'll note then (on the footage and frame counters of the Cine Special) the exact point of the fade-out, and then we'll crank forward (with the shutter closed) enough blank footage for the "Member" legend, and then we'll shoot another "World Wide" title without having to change letters, then fade out, note the place, crank forward, shoot and so on until we have filmed six of the "World Wide" units. Then we'll simply crank the film back to the correct spots, set up the "Member" legend and lap dissolve in these sections of each leader. Easy. . . . So that's exactly what we did. And so help me, the six dissolves hit right on the nose in every case!

Shooting the end title was easy. With 5 leisurely feet devoted to it and 9 feet for the animated opening sections, the entire ACL leader now runs 14 feet of 16mm. Kodachrome. It is being printed for the League—in both 8mm. and 16mm. versions, of course—by the George W. Colburn Laboratory, of Chicago, veterans in the difficult craft of 8mm. color duplication. The basic design of the new leader was created jointly by members of the League's staff, while the technical arrangements and camera work were done by . . .

But that we've promised not to tell. He's an able amateur (you'd know his name!) and he did the entire job for the fun of it. Just call him, as we do, the League's technical director—and friend.

Frames from your films

[Continued from page 331]

wind it on to the next selected frame, close the hinge, repeat your centering, expose and so on.

The initial preparation of the carrier mask and camera hinge takes longer to describe than to carry out. Once these two accessories have been made, they can be used repeatedly and only selecting the frames and making the exposures need to be done when you feel like copying single frames. It takes me no more than an hour to prepare and expose 36 frames.

PRECAUTIONS

1. Clean the enlarger condenser thoroughly.
2. Wipe or brush the frame to be copied to remove dust.
3. Insert original film frames in the enlarger emulsion *facing up* or the image will be reversed.
4. Don't forget to remove any cellulose tape used to mark the frames or this will make trouble when projecting the film again.

FURTHER POSSIBILITIES

1. This same procedure can be used with black and white reversal originals, as well as with color film.
2. The resulting 35mm. negatives can easily be printed on positive film to make lantern slides.
3. By copying every third or fourth frame from an action sequence, paper flip-flop books can be made (50 pictures will give a good illusion of movement).
4. Filters can be used on the enlarging lens to bring out or suppress certain colors in the original, in the same way as they are used outdoors.
5. By loading your camera with Type A 35mm. Kodachrome or Ansco Color, duplicate color slides of your favorite frames can be made. In this case a No. 1 photoflood lamp must be used to give light of correct color values.
6. Those using Ansco Printon can make paper color prints directly from the Kodachrome original.

Because of its precision controls and the wide range of technical opportunities just mentioned, the frame enlarging system outlined by Mr. Seidler should appeal immediately to those amateur filmers who are equipped with still darkroom facilities.

The rewards of frame enlarging, however, are also available to those not so equipped, through the use of any one of the three daylight enlarging units mentioned at the beginning of this article. These are:

The Cinelarger: A roll-film camera-like unit, the Cinelarger uses No. 620 film (or equivalent sizes) to return sixteen enlargements, 1⅝ by 2 1/16 inches in size, from 8mm. film or eight enlargements, 1⅞ by 2⅞ inches, from 16mm. frames. For color enlargements, No. 620 film is available in Kodacolor (for color negatives and prints) and in Ektachrome (for transparencies). The Cinelarger is produced by Testrite Instrument Company.

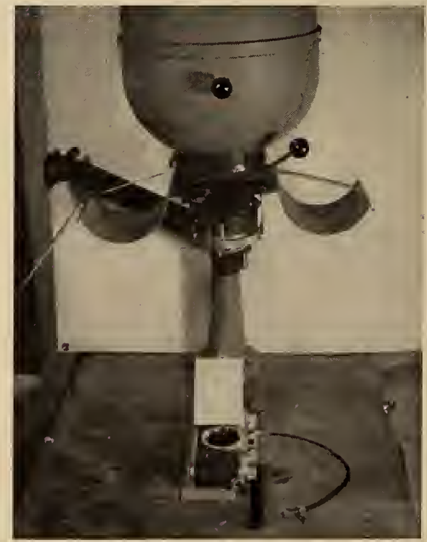


FIG. 8: With the room lights turned off, the hinge is laid back and exposure made.

The Movie-Still: An accessory unit for use over the lens of any box or folding still camera, the Movie-Still is offered in 8mm. and 16mm. models, both equipped with a built-in magnifying viewer. The size of enlargement effected will depend on the negative size of the film normally used in the still camera. Color film supplies for these cameras are available in the following sizes: Kodacolor—Nos. 120, 620, 116, 616 and 127; Ektachrome—Nos. 120 and 620. The Movie-Still is produced by the Moviecraft Company and distributed by Willoughbys.

Federal Enlarger: Equipped with a magnifying viewer and built-in illumination to comprise its Select-A-Frame feature, the Federal frame enlarging camera uses No. 127 roll film to return enlargements 1⅝ by 2½ inches in size with either the 8mm. or 16mm. model. Color negatives and prints are available in No. 127 Kodacolor. The unit is produced by the Federal Manufacturing & Engineering Corporation.—*The Editors.*

The amazing Arches

[Continued from page 335]

probably rank high on your list of the best springs you ever encountered. This will be a good place to replenish your water supply each day as you sally forth.

The road, which is extremely narrow and in some places permits only one-way travel, continues past the spring and on up the river. There is a minor scenic attraction called Fisher Towers, some twenty miles up, and another called Castle Valley about ten miles off the road on the way up. My personal opinion is that, unless you are loaded with time, you will spend what time you do have to better advantage among the Arches.

HERMIT OF MOAB VALLEY

Another interesting feature to look for near the bridge—and one which you might overlook if I failed to mention it—is the Hermit of Moab Valley, Jack Holley. Mr. Holley lives in a little dugout just off the road to the west, at the south end of the bridge. His little cabin, for which you will have to look sharp because it hides just over a small hill near the edge of the road, is only a short distance from the wooden roadside marker setting forth a brief history of Major Powell's exploration of the Colorado River. It may be that Holley has moved on by now, as the last time I talked to him he said his feet were beginning to itch a little. He's worth hunting up.

So set up headquarters in Moab. By the time you have had your breakfast and driven the twelve miles to the turnoff and the nine miles up to the Windows section, the light should be about right for filming. Drive right to the parking lot and the water tank at the end of the road. It is from there that you begin your hike into the area, loaded with your photographic equipment, water canteen and lunch. The trails are well marked—with large white arrows painted on the smooth sandstone or standard metal signs and stakes where the area is sand.

FILMING AT THE WINDOWS

Some of the better known formations in the Windows section and my approximate choice of filming times are as follows: The Double Arch, or Jug Handles, morning to midafternoon; the North Window, midday to evening; South Window, midmorning to midafternoon; the North and South Windows together form the Spectacles (wide angle lens), midday to midafternoon; Keyhole and Turret Arch, morning to midmorning.

A spectacular shot of Turret Arch framed through the North Window can be had from morning to midmorning and the Elephant Herd will really resemble their namesakes from about midday to midafternoon, with your choice probably leaning toward the latter. Do not hurry out of the area because, more likely than not, the picturesque formations northwest of the parking area can be silhouetted against a beautiful sunset.

THE DEVIL'S GARDEN

Next day you will want to take the side road over to Devil's Garden. The Devil's Garden road branches off to the north from the Windows road a couple of miles or so from the end and is plainly marked so that you cannot miss it. About halfway to the Devil's Garden you will see another road branching off about northeast which leads to Delicate Arch. Delicate Arch is very definitely a subject for late evening filming—that is, from about 4:00 or 4:30 until the light fails—so leave that until you have finished with the Devil's Garden or even for another day. When planning your arrival at Delicate Arch at the proper time, don't forget to allow for the two mile hike from the end of the road up a steep trail.

You should have a field day in the Devil's Garden, for it contains sixty four of the monument's eighty one known arches. They are so numerous and so varied in their settings that it is difficult to determine a best time for each; but a majority of them must be filmed in the first three quarters of the day.

DEAD HORSE POINT

The ideal time to arrive at Dead Horse Point is in the late afternoon or evening; then, if possible, plan to camp overnight and film during both morn-

MORE *USABLE* LIGHT
WITH *LESS* CURRENT
IMPROVED
powelite
"PORTABLE SUNSHINE"

APPROVED BY
UNDERWRITERS'
LABORATORIES

"SENIOR"
$\$12^{95}$
COMPLETE WITH
BULBS & CARRY-PAK, $18.87

IDEAL FOR COLOR MOVIES

At last! The ideal light for color—full front illumination for brilliant pictures that LIVE!

WITH THE NEW GE BULBS

Amazing new 40° bulbs concentrate THREE TIMES more light in the picture area.

NO MORE BLOWN FUSES!

Although three times brighter, the new bulb used exclusively with Powelite draws 25% less current than the old bulbs—a saving of 500 watts in the "senior" unit.

THE *RIGHT* LIGHT *FAST* WITH THE BUILT-IN-DIMMER

Flick the switch to "dim" for composition, then flick it again to "bright" for full illumination *on* the subject. No more wasted time, tangled cords, or pictures that you "almost got."

YOU CAN'T LOSE THE ACTION

No matter how rapid the movement, POWELITE is *always* on the subject. A vital advantage in photographing children, pets and playtime activities. Powelite mounts on any tripod, is light for easy hand holding.

COMPLETE WITH "CARRY-PAK"

The handiest container ever designed for the photographer—at no extra cost. Holds the POWELITE and bulbs safely. Comfortable handle for easy carrying. Ideal for storing POWELITE when not in use.

ALSO IDEAL FOR "STILLS"

Plenty of light for snapshots with any still camera. Perfect front lighting for color.

POWELITE "JUNIOR"
$\$6^{95}$

Complete with bulbs and carry-pak—$9.90.

Compact two bulb unit —ideal for travel use. Built to the same high standards as the Powelite "senior".

SEND FOR *FREE* BOOKLET
NOW AVAILABLE— "Secrets of Indoor Photography"

Just clip this coupon and mail it to:
POWELL PRODUCTS, INC., Dept. AC, 134 N. LaSalle St., Chicago 2, Ill. for your free copy of this colorful booklet.

NAME____________________________
ADDRESS__________________________
CITY____________ZONE____STATE______
DEALER'S NAME______________________

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to Movie Makers. New classified advertisers are requested to furnish references.

■ Movie Makers does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS SAYS: A one track mind is what I've got. I want to make a trade that's hot. Mail me your items or send a letter A trade with BASS is always better—*CHARLES BASS, President.* 3" Zeiss Sonnar f/4 coupled for Zeiss Movikon, $165.00; 2" Zeiss Sonnar f/2.8 for Movikon 8 or 16, $87.50; 3" Zeiss Sonnar f/4 in Movikon bayonet mount, $165.00; 20mm. wide angle Tessar f/2.7 for Movikon, $110.00; 3" Zeiss Sonnar f/4 in "C" mount, $125.00. We buy 'em, sell 'em, and trade 'em. Complete stocks of new Cine Equipment, all makes. BASS CAMERA COMPANY, Dept. CC, 179 W Madison St., Chicago 2, Ill.

■ GUARANTEED fresh F-A-S-T Pan Film, $1.65; 25' (8-8-mm.) $1.65; 25' 8mm. color, $4.10; 25' 8mm. color base, $2.25; 100' 16mm. outdoor film (anti-halo), $3.45. Free machine processing. MK PHOTO, 451 Continental, Detroit (14), Mich.

■ ADVANCED amateur and professionals who produce industrial, medical and religious films. We are exclusively a motion picture sales, trade, rental, and service house supplying major film companies and small producers the nation over. All 16 and 35mm. sound and silent equipment. THE CAMERA MART, Inc., 70 West 45th St., New York 19, N. Y.

■ 8 & 16MM. HOLLIS SPLICER, chrome plated. Regular price, $5.55. Our close-out price, postpaid, $2.75. PARAGON, 4 West 18th St., New York, N. Y.

■ MOVIE books: "Amateur Movie Production," "Money Saving Tips for Movie Makers," each 50¢. SHANNON'S, 505 Franklin Ave., Nutley 10, N. J.

■ CINE LENSES—High speed, telephoto wide angle—for every type shot under all conditions. COATED FOR 8MM. CAMERAS: 9mm. f/2.5 Wollensak Wide Angle Universal focus, $43.75; ½" f/1.9 Berthiot Cinor (focusing mount), $39.50; 1⅜" f/3.5 Telephoto Anastigmat (3 time magnification) (in focusing mount). $36.50. IN FOCUSING MOUNTS COATED FOR 16MM. CAMERAS: 17mm. f/2.7 Carl Meyer Wide Angle, $49.50; 1" f/1.5 Wollensak Velostigmat. $61.25; 2" f/2 Schneider Xenon, $99.50; 3" f/3.5 Carl Zeiss Tessar, $79.50 6" f/5.5 Schneider Tele-Xenar, $124.50. These are only a few of our tremendous selection. The world's largest stock of lenses. We have what you want—15 day trial. Satisfaction guaranteed. Send this ad in for free catalog and lens list. BURKE & JAMES, Inc., 321 So. Wabash Ave., Chicago, Ill., U.S.A. Att: M. A. Milford.

FILMS WANTED

■ I BUY—sell, swap, rent S. O. F., 8 and 16mm. films, list free. HARVEY IRIS, Box 539, Brockton, Mass.

FILMS FOR RENTAL OF SALE

■ CASTLE Films for sale; 8mm.-16mm. silent and sound; complete stock, orders shipped day received by STANLEY-WINTHROP'S, Inc., 90 Washington St., Quincy 69, Mass.

■ USED and NEW Castle films, 8-16, silent and sound. Send for lists. ALVES PHOTO SERVICE, Inc., 14 Storrs Ave., Braintree 84, Mass.

■ EXCITING and unusual films, 8 and 16mm. Send 25¢ for sample film strip and giant catalogue. ART-PHOTO, Dept. MM, 628 Nostrand Ave., Brooklyn, N.Y.

■ 85 KODACHROME movies! War, Atom Bomb, Travel, Air, National Parks, Beautiful Models, Catalog. 3¢ stamp. 2 scene "Waikiki" sample, $1.00. Specily 8mm. or 16mm. WORLD IN COLOR PRODUCTIONS, Elmira, N. Y.

■ "ATOM BLONDE" dancer, 8mm., $3.00; 16mm., $6.00. Giant lists free with every order. AMERICAN FILMS, 6711-MM Sunset, Hollywood 28, Calif.

■ FREE FILM RENTALS—2000 sound, silent, educational and travel. Hundreds in color. Send $1.00 for listings to obtain loan free—no other charge. EDUCATIONAL FILM CENTER, Dept. M, 133 Murray St., Elizabeth 2, N. J.

■ SCENIC and MODEL Choice sample slide 35 cents. Movie sample 10 cents. EDDINGS, 32 Roberts Ave., Corning 2, N. Y.

■ UNUSUAL 8-16mm. FILM SUBJECTS. Kodachrome projection length sample, $1.00 (refundable). Films exchanged. Bargains! Big catalog, 25¢—refunded first order. NATIONAL FILM SUPPLY, Broadway Sta. (E), Toledo 9, Ohio.

■ NOW you can add to your 16mm. movies gorgeous original Kodachrome shots taken by the famed explorer Neil Douglas on recent expeditions to exciting but little known parts of America. These are not duplicates but perfectly exposed surplus shots and retakes from which you can even sell duplicates. Subjects include Mexico, glaciers and all parts of Alaska. Special price 40¢ per foot. NEIL DOUGLAS, Box 664, Meriden, Conn.

FILMS FOR EXCHANGE

■ EXCHANGE your 16mm. films. $1.00 membership fee entitles you to special 50¢ per 100 ft. exchange rate on silent and sof. Write AMERICAN FILM EXCHANGE, 22 E. Ontario St., Chicago 11, Ill.—Rm. 36.

LOST AND FOUND

■ LOST—3 rolls 100 ft. each 16mm. Kodachromes. Scenes taken of Shanghai, Hongkong, Manila, Honolulu and miscellaneous titles. Mailed by Eastman Kodak, San Francisco, to DAVID TOEG, 208 South Mariposa Ave., Los Angeles. Mailing charges and reward if required will be paid by me.

MISCELLANEOUS

■ TWO enlargements and negative from your movie film. Send frames and one dollar. CURIO PHOTO, 1187 Jerome Ave., New York 52.

■ KODACHROME DUPLICATES: 8mm., or 16mm., 11¢ per foot. Immediate service on mail orders. HOLLYWOOD 16MM. INDUSTRIES, Inc., 6060 Hollywood Blvd., Hollywood 28, Calif.

■ NO Negative ? ? ? Send picture and $1.00 for new negative with enlarged print to CURIO PHOTO, 1187 Jerome Ave., New York, N. Y.

■ TITLE MAKING, free booklet. WESTWOOD CINEMA CO., 635 Victoria Street, San Francisco, California.

■ RIFLES, shotguns, pistols—Firearms of all types, all makes taken on trade towards ALL photographic equipment. Highest trade-in allowance at NATIONAL CAMERA EXCHANGE, 86 So. Sixth St., Minneapolis 2, Minnesota. Authorized agents for Eastman, Argus, Revere, Bell & Howell, Keystone, Graflex—in fact every great name in photography. Trade your firearms on photographic equipment now.

■ SOUND RECORDING at a reasonable cost. High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating. ESCAR MOTION PICTURE SERVICES, Inc., 7315 Carnegie Ave., Cleveland 3, Ohio Phone: Endicott 2707.

■ ONLY $1.00 BRINGS YOU an assortment of brilliant, theatre quality 8 or 16mm. Kodachrome titles. The price and professional appearance of these titles will meet with your wholehearted approval. Photographed from full screen size layouts, using finely handcrafted raised letters to give a three dimensional effect on your screen. ELITE CUSTOM TITLING SERVICE, Dept. N, P. O. Box 526, Minneapolis, Minn.

Give
enough!
FOR ALL
RED FEATHER SERVICES

ing and evening. Satisfactory pictures at midday are all but impossible. Here again you will find tables and benches, but nary a drop of water, so carry plenty along. Better to have some to throw away after you return than be like the wild horses that perished on the point, suffering from thirst within full sight of the mighty Colorado River.

Another feature you will want to include in your Arches trip is Utah's famous cold water geyser. Located on the east bank of the Green River, it is about fourteen miles off Highway 50 between Green River, Utah, and Crescent Junction. This geyser erupts almost as regularly as Old Faithful itself and to a height of 85 to 100 feet. During the tourist season there is usually a stand maintained at the highway turnoff, with someone on hand to supply the time of the next eruption and other information.

Here, then, is the recipe for a most interesting filming trip concentrated within a comparatively small area. Just remember that because of the subject matter scenic pictures are prone to be too static, so be sure to introduce some form of action to add interest and continuity to your movies. Good luck and good shooting.

Attn.: Club program chairmen!

[Continued from page 343]

interest to all movie makers. The circular will be designated *How Victor Makes The Picture.*"

4. Apply: Marion Smith, James H. Smith & Sons Corporation, Lake & Colfax Streets, Griffith, Ind.

WESTON ELECTRICAL INSTRUMENT CORP.

3. "Weston Electrical Instrument Corporation, in conjunction with its field offices and representatives, is in a position to participate in camera club programs on a national basis.

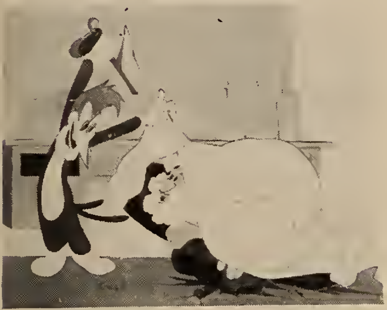
"This participation normally consists of lectures given by the field representatives, illustrated with approximately 45 color and/or black and white slides (2 by 2 inch) and by a 2 foot enlargement of the exposure guide dial of the Weston meter."

4. Apply: Photographic Sales Division, Weston Electrical Instrument Corporation, Newark 5, N. J.

These, judging by the replies to Movie Makers survey, constitute *all* of the program aids currently offered some 300 clubs of active amateur movie makers by the industries which they patronize. In these days of mounting sales competition, it seems surprising that much of the photographic industry has thus far overlooked this direct approach to the consumer.

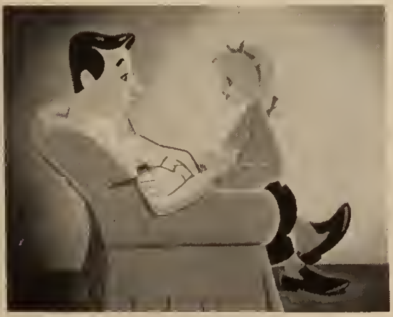
LATE RELEASES

Features and short subjects for 8mm. and 16mm. screens



■ *The Barber of Seville*, one reel, black and white, is distributed in two 8mm. and three 16mm. editions, including sound on film, by Castle Films, Division of United World Films, Inc., 1445 Park Avenue, New York City. It is available through photographic dealers only. Woody the Woodpecker temporarily becomes the "Barber," as he shears and shaves his customers.

■ *Friendly Enemies*, ten reels, black and white, 16mm. sound on film, is released by Commonwealth Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. The great stage success is transferred to the screen with plenty of laughter and romance by a cast including Charles Winninger, Charlie Ruggles, James Craig and Nancy Kelly.



■ *Community Sing*, two reels, black and white, 16mm. sound on film, is distributed by Official Films, 25 West 45th Street, New York 19, N. Y. Designed for use in homes, schools, clubs and churches, each of these reels contains three numbers which sing of world friendship. Reel I contains the songs *We Have a Law*, *Thomas Jefferski* and *Our Football Team*, while Reel II consists of *Let's Make the World of Tomorrow Today*, *It is Always Music to His Ear* and *We'll Soon Be One World*.

■ *Land of the Outlaws*, six reels, black and white, 16mm. sound on film, may be obtained from Post Pictures Corporation, 115 West 45th Street, New York City. Two U. S. Marshals follow an underground mine and come across a tangled series of plots. Johnny Mack Brown, Raymond Hatton, Stephen Keyes and Nan Holliday are among the participants.

■ *Unto Thyself Be True*, two reels, 16mm. sound on film, black and white, may be had from Family Films, Inc., Hollywood 28, Calif. Lack of parental understanding leads to a series of lies on the part of a young boy. The police eventually come into the picture and the parent-child relationship is straightened out.

■ Coinciding with the recent upswing in popularity of vaudeville, Film Studios of Chicago announces that it has about two hundred separate vaudeville acts ready for release in 16mm. sound prints. Three acts are presented in each reel, with narration, music and all the trimmings. Film Studios of Chicago is located at 135 South LaSalle Street, Chicago 3, Ill.

U. S. Pat. No. 2260368

GOERZ AMERICAN
APOGOR
F:2.3

the movie lens with microscopic definition successful cameramen have been waiting for—

A new six element high quality lens for the 16 and 35 mm film camera. Corrected for all aberration at full opening, giving highest definition in black-&-white and color. Made by skilled technicians with many years of optical training.

Fitted to precision focusing mount which moves the lens smoothly without rotating elements or shifting image.

This lens comes in C mount for 16 mm cameras. Fitting to other cameras upon special order.

Sizes available now: 35 and 50 mm uncoated and 75 mm coated.

Write for prices, giving your dealer's name.

The C. P. GOERZ AMERICAN
OPTICAL COMPANY
OFFICE AND FACTORY
317 EAST 34 ST., NEW YORK 16, N. Y.
MM-9

BLACK AND WHITE • KODACHROME
ENLARGED 8 to 16 REDUCED 16 to 8
DUPLICATES
GEO. W. COLBURN LABORATORY, Inc.
164 N. Wacker Dr., Dept. M, Chicago 6, Ill.

DISTINCTIVE EXPERT
TITLES and EDITING
For the Amateur and Professional
16 mm. — 8 mm.
Black & White and Kodachrome
Price list on request
STAHL
EDITING AND TITLING SERVICE
33 West 42 St. New York, N. Y.

Easy • Quick • Convenient
MOVIES BY MAIL
from our
FILM RENTAL LIBRARY
FREE! our 1949 Sound movie catalog, hot off the press. Feature programs as low as $3.75.
Write to Dept. R
PEERLESS CAMERA STORES
FINEST HOME MOVIE SELECTION
138 E. 44th St., New York 17, N.Y.

8 CLUBS 16

The people, plans and programs of
amateur movie groups everywhere

Miami elects A recent business meeting of the Miami Movie Makers, ACL, was devoted to the election of officers for the 1949-50 season. Dr. J. M. Girard, ACL, became president, with Olin L. Simpson, ACL, as vicepresident. Richard Gleis assumed the duties of treasurer and Mrs. W. S. North those of secretary.

The board of directors consists of Thomas Corwin, ACL, Edward Feinberg, E. E. Gayle, Dr. A. M. Melvin, ACL, and Gaston J. Wautier, ACL.

Rockford picnic The annual outdoor meeting of the Rockford (Ill.) Movie Makers, ACL, held at Sinnissippi Park, was a high point of the club's midsummer season. After a picnic supper, a diverse film program was presented, led off by a production of the National Dairy Association, *The Cow and I,* a story of a young city couple suddenly turned farmers. This was followed by *Big Trains Rolling*, produced by the Association of American Railroads, and *The Four Seasons*, by C. C. Thill and Birger Normann, recording a trip through the Wisconsin Dells.

Los Angeles social night New members of the Los Angeles 8mm. Club were feted by the older members on the special occasion of a get-acquainted session. Films of both new and old members were shown. Among those projected were *International House*, by Mathias Falk; *Yosemite*, by Rosalie Harrison; *Can You Imagine?*, by A. W. Apel; *Santa Claus Parade—1948*, by Bob Beazell, and *To Each Her Own*, by Melita Fackler.

San Francisco program The midsummer meeting of the Cinema Club of San Francisco featured a lecture on the subject of lens coating by R. S. MacCollister. His talk was illustrated with a 16mm. Kodachrome film and 35mm. color slides. A question and answer period followed.

At the same meeting E. M. Clinton gave a complete demonstration of the new Polaroid Land camera. Two films were also screened during the entertainment half of the program—*Rail Fans*, by member Larry Duggan, and *California's Golden Beginning*, presented by the California Centennial Commission.

George Labes

BERGEN COUNTY (N. J.) workers on "Why Should I Fear Cancer?" are G. Labes, camera; Steve Hand. patient, and Bill Messner, ACL, director.

Stephen Gehl

ST. LOUIS A.M.P.C. winners receive cups from H. Warren, left, and I. Harper, right. Year's best filmers are (l. to r.) Irwin Angelbeck, Ralph Meteka, ACL, Oscar Ochs, ACL, and Martin B. Manaville, ACL.

Metro installs Officers for the coming season were installed at the annual banquet of Metro Movie Club of River Park, in Chicago. E. W. Diller is president, and Don Barber, ACL, is vicepresident. Offices of secretary and treasurer are filled by Carl D. Frazier, ACL, and A. J. Barcal, respectively.

Irish unit plans News from the Irish Film Society, of Dublin, Eire, indicates a very active season ahead for members engaged in the group productions in progress. The current housing shortage in Dublin furnishes the theme of the forthcoming *These Are The Times*, a thirty minute documentary. Other shorter features recently completed by the society include *Foolsmate, Fishing Village* and *Campa and Tibradden.*

Northwest birthday Members of the Northwest Cine Club, ACL, of Detroit, celebrated their first anniversary with an outing at Kent Lake this summer. There was a good deal of filming on this occasion, and the results are to be shown at the session this month.

Westwood competition The annual contest for the best uncut film, conducted by the Westwood Movie Club of San Francisco, was won by Denver Sutton with *Odd Fellows Hall*. Honorable mentions went to Edward Kentera, ACL, for *Dream Stuff;* Virginia Kentera for *Double Ten*, and Dorothy and Angus Shaw for *Hat Box.*

Runners-up for citations were *Shine On, Harvest Moon*, by Earl Phillips, and *Strawberry Pie*, by Barbara and Bill Helms. The winning films were screened subsequently at a meeting of the Long Beach (Calif.) Cinema Club.

EASTON (PA.) CLICK-IT-CLUB meets for first annual dinner. Top of table (r. to l.) are Paul Stull, vicepresident, and Mrs. Stull; Mrs. Robert Youlton and Mr. Youlton, president; Lorrie Grey, toastmaster, and Mrs. Grey; Sterling Genua, secretary and treasurer.

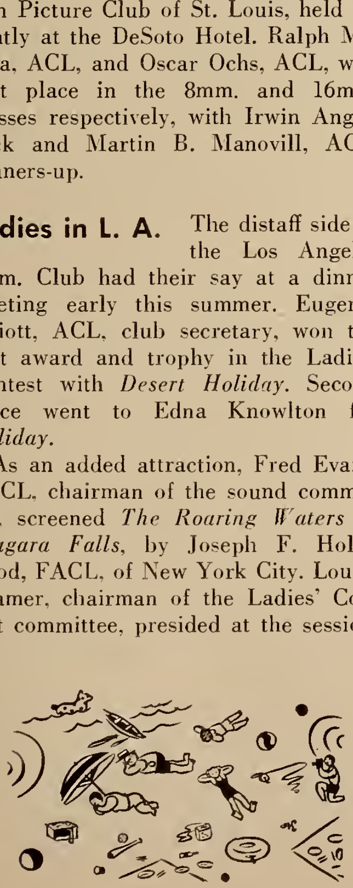
Elstree schedule Members of the Elstree Cine-group, of Boreham Wood, Hertfordshire, England, voted for an active summer of filming to make up for time spent in converting a Nissen hut into a permanent studio and theatre for group activities.

A 16mm. club production, *Poles Apart*, is the main work of the current months, although two smaller films are going forward at the same time. A series of lectures on various aspects of film technique is also occupying members during the summer.

St. Louis dinner Winners of this year's cups for outstanding achievement were announced at the thirteenth annual meeting and banquet of the Amateur Motion Picture Club of St. Louis, held recently at the DeSoto Hotel. Ralph Mateka, ACL, and Oscar Ochs, ACL, won first place in the 8mm. and 16mm. classes respectively, with Irwin Angelbeck and Martin B. Manovill, ACL, runners-up.

Ladies in L. A. The distaff side of the Los Angeles 8mm. Club had their say at a dinner meeting early this summer. Eugenia Elliott, ACL, club secretary, won the first award and trophy in the Ladies' Contest with *Desert Holiday*. Second place went to Edna Knowlton for *Holiday*.

As an added attraction, Fred Evans, FACL, chairman of the sound committee, screened *The Roaring Waters of Niagara Falls*, by Joseph F. Hollywood, FACL, of New York City. Louise Cramer, chairman of the Ladies' Contest committee, presided at the session.



Train trips are fun

[Continued from page 341]

you want to make, a delegation of two or three should call on the local agent of the railroad involved and discuss the desires of the club in detail. He can then check rates and equipment available before meeting with the entire committee. At that conference a definite itinerary should be agreed on, with adequate stopovers planned for the picture program. Specific jobs may then be assigned in writing to each person on the committee.

Deadlines were important aides to our financial management of the trip. For, with extremely low dues, we had no surplus in the treasury to meet the trip guarantee if enough tickets were not sold. By setting a ticket-purchase date two weeks in advance of the trip, it was possible to know from actual sales whether the guarantee had been met. If not, we still had time to cancel the train without any inconvenience to the railroad.

In support of the project and the advance sale of tickets, we prepared a Train Trip letter. This contained information about the itinerary, time schedule, picture-taking possibilities, advisable clothing to wear and a reminder of the ticket sale deadline. The letter was distributed at the last regular club meeting before the trip, which was also a pep rally for the idea.

The ticket quota each member was assigned to sell was reached by a simple and direct formula. We took the total number of tickets we *had* to sell, divided it by the number of club members and then multiplied the figure by two. It worked! Finally, four days before the deadline, the ticket chairman sent out a mimeographed penny postal reminder with a cartoon of a worried little engine and the punch line—"No Dough—No Go!" Many club members got well acquainted on deadline day by milling around the home of the ticket chairman with money in their fists and a real concern for the success

Mono-Color!
SEPIA DELUXE (amber)
AZURE DELUXE (blue)
SCARLET SUPREME (red)
3 UNIQUE FILMS
for all double 8mm. single 8mm. and 16mm cameras...
All 3 feature
- NO FILTERS FOR CAMERA OR PROJECTOR REQUIRED.
- PROJECTS RICH WARM HUE, ENHANCING EVERY SCENE.
- EXPOSURE INDEX... 20-5
- GUARANTEED FRESH STOCK!
ESO-S Safety Film
ASK FOR MONO-COLOR AT YOUR DEALER'S
Available in...
- 8mm (DOUBLE & SINGLE)
- 16mm
(PLEASE MAIL DEALER'S NAME IF HE CANNOT SUPPLY YOU)
ESO-S, INC., 47th. & HOLLY, KANSAS CITY, 2, MO.

ENO
THE OLDEST NAME IN 16MM EDITING
THE RALPH R. ENO CORP.
626 W. 165 ST. • NEW YORK
Send your film for free criticism or estimate.

ACL COLOR LEADER!
The new ACL membership leader and trailer — in brilliantly animated Kodachrome—is now ready.
See inside back cover of this issue on how to get your copies.

Two 3¢ stamps for giant catalogue. State size.
8-16mm Silent, Sound, Sales, Rental, Exchanges.
Movies
REED & REED DISTRIBUTORS, INC.
7508 3rd AVE., BROOKLYN 9, N. Y.

KODACHROME DUPLICATES
8MM. and 16MM. FINEST QUALITY 11c PER FOOT
Mail Orders Accepted
Hollywood 16mm. Industries, Inc.
6060 HOLLYWOOD BLVD. AT GOWER
HOLLYWOOD 28, CALIF.

TRADE FIBERBILT MARK
SHIPPING CASE
Safeguard your Film. Ship in FIBERBILT CASES.
400' to 2000' 16mm.
FIBERBILT CASE CO.
40 WEST 17th ST.
NEW YORK CITY

ALL AMATEUR

THE ACL's new full-color membership leader and trailer is now ready for distribution.

Our guess is that when it first flashes across your screen you'll bet it was produced by a high-priced professional. If so, don't bet too much; you'll be wrong. For one of the nicest features about the leader, it seems to us, is the manner in which it was made. It's truly, and in the best sense, *all amateur.*

Don't let this fool you. There is nothing bungling, inept or casual about this cine signature of ACL membership. You'll be proud to put it on your pictures. And you'll be especially proud, knowing the manner of its making.

This manner, as we have said, was amateur in the best sense, amateur with the old and honored meaning—*for the love of it.* Our leader was created in that spirit. Although, of necessity, there is now a modest cost price on it, neither you nor the League itself can ever adequately pay for what went into it.

Our part, here, was insignificant. The real contributions were made by one man, an able amateur whose anonymity we have promised to protect. But, if his name cannot be known, his contributions can. They were compounded with unreckoning generosity of brains, skill, patience and, above all, devotion to the ACL cause.

Thus, as the League's new leader moves out over the world, spreading the spirit of good-fellowship in filming, we salute this man. The epitome of that spirit, he is—in the old and honored sense—all amateur.

THE AMATEUR CINEMA LEAGUE, INC.
Founded in 1926 by Hiram Percy Maxim

DIRECTORS
John V. Hansen, *President*
Joseph J. Harley, *Vice President*
Ethelbert Warfield, *Treasurer*
James W. Moore, *Managing Director*

C. R. Dooley
Ralph E. Gray
H. Earl Hoover
Harold E. B. Speight
Stephen F. Voorhees
Roy C. Wilcox

The Amateur Cinema League, Inc., sole owner and publisher of MOVIE MAKERS, is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Six dollars a year.

AMATEUR CINEMA LEAGUE, INC., 420 LEXINGTON AVE., NEW YORK 17, N. Y., U. S. A.

of the project! Once the quota was met, the word spread rapidly around the town and enthusiasm mounted.

To promote friendliness, the tickets were designed to be worn as identification tags, which proved an excellent idea. We also prepared a Train Trip newspaper, edited by the club and mimeographed by the Union Pacific Railroad. This was distributed through the train as soon as it started and was a popular feature of the trip. The publication contained a glossary of train lingo, a historical sketch of the region covered, suggested picture possibilities, the itinerary, safety rules of the road, personalities, contest and club news, cartoons, tips on filming trains (condensed from a previous article in Movie Makers) and a pungent ad which brought in new dues right on the train.

We were fortunate, of course, in that our assistant Train Trip chairman also worked for the Union Pacific. He did an excellent job of interpreting the club's aims to the railroad officials, train crew and the station masters along the way. At each stop, interesting locomotives were placed in photographically good spots, all in spit and polish condition. Four unit Diesels were at Wallula, while Umatilla had an engine spouting steam as it slowly rotated for our cameras on the turntable.

Another valuable addition to the trip was a walkie-talkie public address unit supplied by the railroad. It was operated by a club member possessing a fine sense of humor and a quick tongue. He circulated through the cars, pointing out places of interest, announcing stops with times of departure and herding the large group from place to place when off the train.

Equipment provided by the Union Pacific was one of the most important factors contributing to the success of the Train Trip. Following the suggestion of the original rail-fans, we asked for a steam locomotive instead of a Diesel. Three air conditioned Challenger-type coaches and two streamliner cars gave comfortable picnic-basket and gadget-bag room to the 220 shutterbugs. A baggage coach with safety rails across the wide open doors provided space to set up titling equipment and to take pictures en route. The climax to the train's consist was a bright yellow caboose, which delighted all hands. It was well worth the persuading it took to get a caboose attached to a *passenger* train!

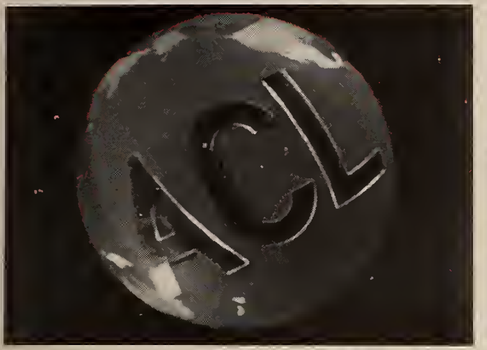
The holiday mood that characterized the whole day infected the train crew after the tense first ten miles or so. Their cooperation was climaxed when they let the whole group off at a scenic bend by the river, reversed the train for a mile and then made the run forward with full steam for a prized sequence. All of the crew who were in town were guests with their wives at the next club meeting after the trip, and two have since joined the club.

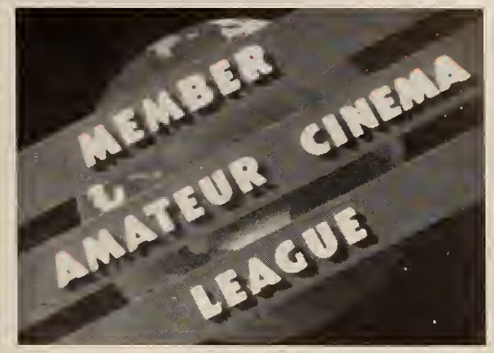
A popular feature of the trip was the title board set up en route. A 3 by 5 foot piece of construction board was covered with blue cloth to form a contrasting background. At each stop, 2 inch white plaster letters were pinned on the board, which gave even those with fixed focus lenses a chance to shoot their titles. An improvement on this idea would be to have two such boards, with one available for individual composition by club members.

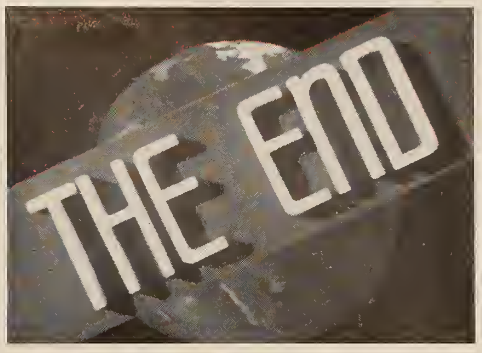
Another highlight of the trip was the result of the permission granted by the U. S. Engineers office to visit McNary Dam. The reception and accommodations furnished there were overwhelming! Special guards met the train and conducted the group to a grove of trees shading immaculate picnic tables. After lunch, a conducted tour took those interested on a ferry across the Columbia River to the active construction work. The orange "Mae West" life belts required for the ferry trip provided some of the funniest pictures of the whole day.

Now, as the Walla Walla Cinema & Camera Club members think back on their 1949 Train Trip, they also look forward to the 1950 jaunt. If you're looking for a lively program plan in your own group, then look into a railfan train trip yourself.

HERE'S THE ACL COLOR LEADER







YOU'VE BEEN WAITING FOR!

To all ACL Members:

During the last few months, many of you have written, phoned and talked to us with one question in mind: "When is the Amateur Cinema League going to have an official leader *in color* for its members?"

The answer is: NOW!

Yes, all members of the ACL can now get League leaders in smoothly animated Kodachrome for as many of their films as they wish. 8mm. or 16mm., of course!

The frame enlargements above give you an idea—but only a very rough one—of some of the highlights of the new ACL leader. What these frames cannot show you is the vibrant color, the exciting sense of motion, as the full leader develops. Here's what you'll see on your own home screen . . .

Against a dark background, the earth—with the continents varicolored against the rich blue seas—revolves slowly until the sparkling, crystal letters ACL fade in across the sphere's curvature.

Then a narrow band of brilliant red, bearing in white, raised letters the word MEMBER, swings across the globe. A second band of red, with AMATEUR CINEMA in white, zooms in from the right and is followed by a third red band, with the word LEAGUE.

A smooth lap dissolve follows, and across the same three red panels appear the words WORLD WIDE ASSOCIATION OF MOVIE MAKERS, in gleaming white letters. These, together with the sphere, then slowly fade out.

There's still more: the trailer. As your film ends, you fade in once more on the slowly spinning earth—and a brilliant red band sweeps diagonally across it, announcing in large white letters THE END.

But we can't tell you about it. You've got to see the leader to appreciate it, to get the feeling of real glamour that it will add to your most distinguished films. Shoot us your order today—and own a real movie making emblem of ACL membership!

Cordially,

James Moore

JAMES W. MOORE
Managing Director

P.S. 16mm. leaders are 14 ft.; 8mm., 7 ft.—same running time.

Here are TWO ways Amateur Cinema League members can get ACL Kodachrome leaders: At the amazingly low price of $1.50 for 16mm. and $1.00 for 8mm. widths, you can buy as many ACL leaders as you wish. You will probably want a leader for each of your films. Just fill out the coupon below, indicating the number of leaders you wish, and mail it to the League together with your check or money order.

OR

You can get a FREE leader for every new member you bring into the ACL. To get your free leaders, just fill out the coupon below, counting one free leader for each new member you've signed up, attach a list of the names and addresses of the new members, and mail both back to the League, together with a remittance of $6.00 for each new member's annual dues.

If you are not yet a member of the ACL—start taking advantage of the League's many services *now*—and get your emblem of membership at the same time. $6.00 a year brings you "The ACL Movie Book," MOVIE MAKERS monthly, and all League services for a year. You can order your ACL leaders in your membership application—at $1.50 for 16mm. and $1.00 for 8mm. widths.

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

Yes, as a member of ACL, I certainly want several of the beautiful new Kodachrome leaders. I enclose my check or money order for:

______ 16mm. Kodachrome leaders at $1.50 each

______ 8mm. Kodachrome leaders at $1.00 each

Name____________________________________

Street____________________________________

City________________ Zone______ State__________

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

Yes, I'd like to earn some FREE Kodachrome leaders by signing up new ACL members. I am attaching a list of my new members' names and addresses, and I am enclosing their remittances at $6 for each new member's annual dues (of which $2 is for a year's subscription to Movie Makers).

I understand that each of my new members will receive "The ACL MOVIE BOOK," Movie Makers monthly, and all League services for one year.

Please send me the following free leaders, at one free leader for each new member I've signed up:

______ 16mm. Kodachrome leaders

______ 8mm. Kodachrome leaders

Name____________________________________

Street____________________________________

City________________ Zone______ State__________

AT A NEW LOW PRICE!

THE FAMOUS

Bell & Howell AUTO LOAD

$162.50

NOW, MORE THAN EVER, YOUR GREATEST 16mm VALUE!

● For prize-winning home movies . . . for a *living* record of your family—you can't beat the Bell & Howell Auto Load! Its new low price makes it the truly precision-made 16mm camera *every movie maker* can afford!

Magazine loading provides quick, easy film change. Speeds of 16, 24, 32, 48 and 64 frames per second, plus Singlepic release. Built-in exposure guide covers over *4000* outdoor light conditions! Thanks to the Auto Load's superb Filmocoted f/2.5 lens and fully-enclosed, positive-type viewfinder, *what you see, you get.*

And the price again? It's only $162.50!

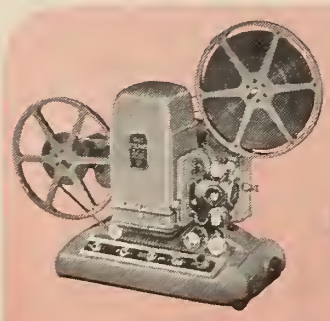
FOR PERFECT PERFORMANCE OF YOUR 16mm FILMS...

The Bell & Howell Diplomat Projector

Ideally matched to the Auto Load Camera. Shows 16mm silent pictures with professional perfection. 1000-watt illumination, quiet, all-gear drive. Rock-steady, flicker-free pictures. With case, *$273.30.*

Bell & Howell Matched 8mm Cameras and Projectors

GUARANTEED FOR LIFE. During life of product, any defect in workmanship or material will be remedied free (except transportation). The Bell & Howell Company, 7143 McCormick Road, Chicago 45.

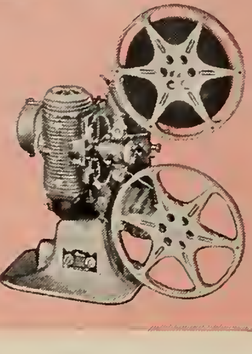


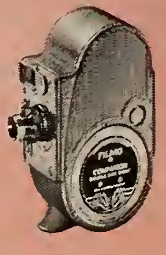
B&H Regent Projector. *(below left)* Better screen illumination than any other popular make of 8mm projector. Takes 400 feet of film for 33-minute show. **$149.50.** Case, $10.

B&H Companion Camera. *(below right)* Lightest of all the 8's, and easiest to load. Easy, drop-in spool loading, no sprockets to thread. With Filmocoted f/2.5 lens, only **$89.83.**

B&H Picture Master Projector. *(above left)* Matched with the Auto-8 Camera. Handles film gently, surely, safely. Base-up 750-watt lamp, reverse, power rewind, gear-driven take-up. With case, **$262.**

B&H Auto-8 Camera. *(above right)* The finest 8mm camera made for personal use. Features magazine loading, Swifturn two-lens turret, five speeds including slow motion. With Filmocoted f/2.5 lens only, **$174.42.**





Bell & Howell

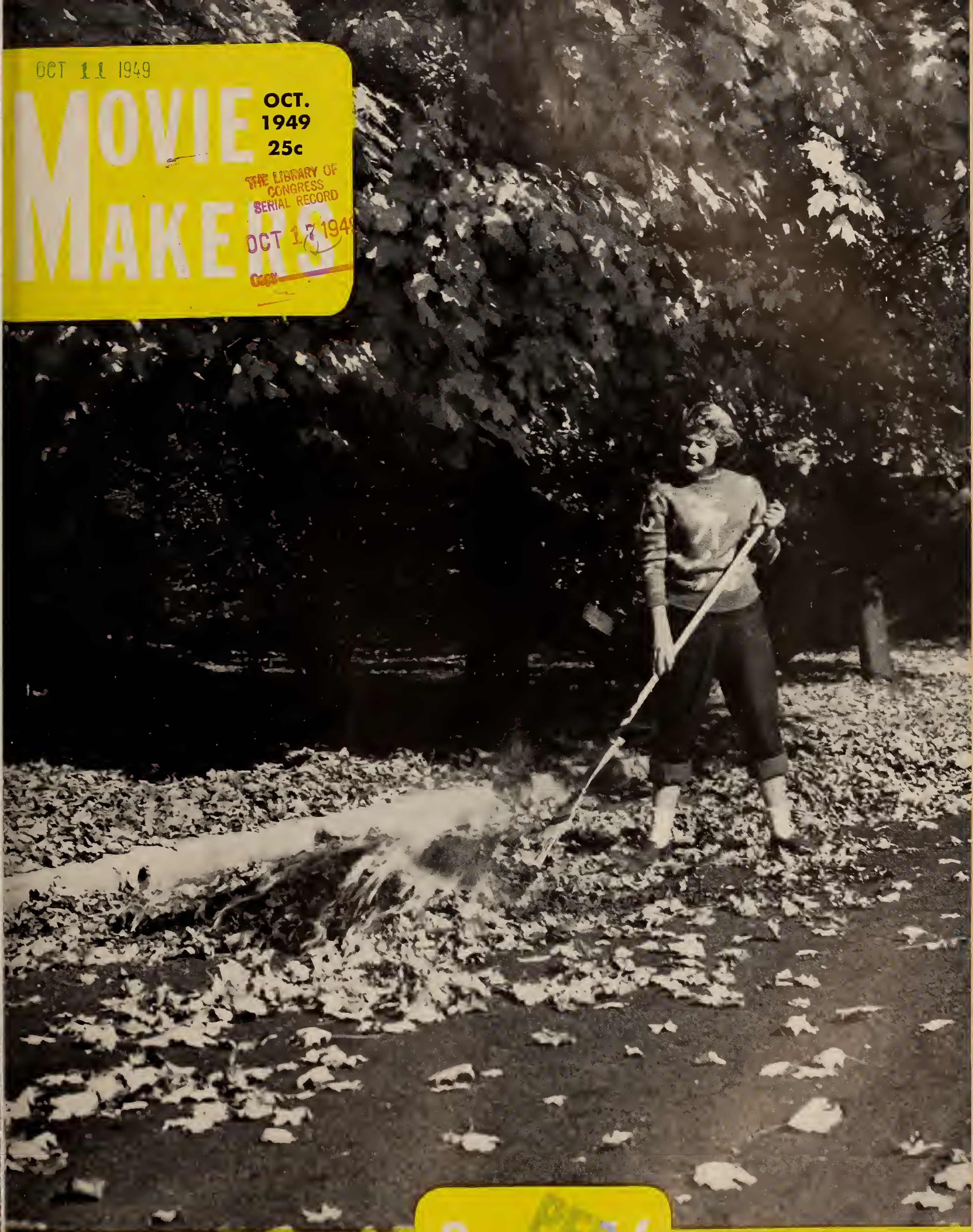
Since 1907 the
Largest Manufacturer
of Professional Motion Picture
Equipment for Hollywood and the World

OCT 11 1949

MOVIE MAKERS

OCT.
1949
25c

THE LIBRARY OF
CONGRESS
SERIAL RECORD
OCT 17 1949



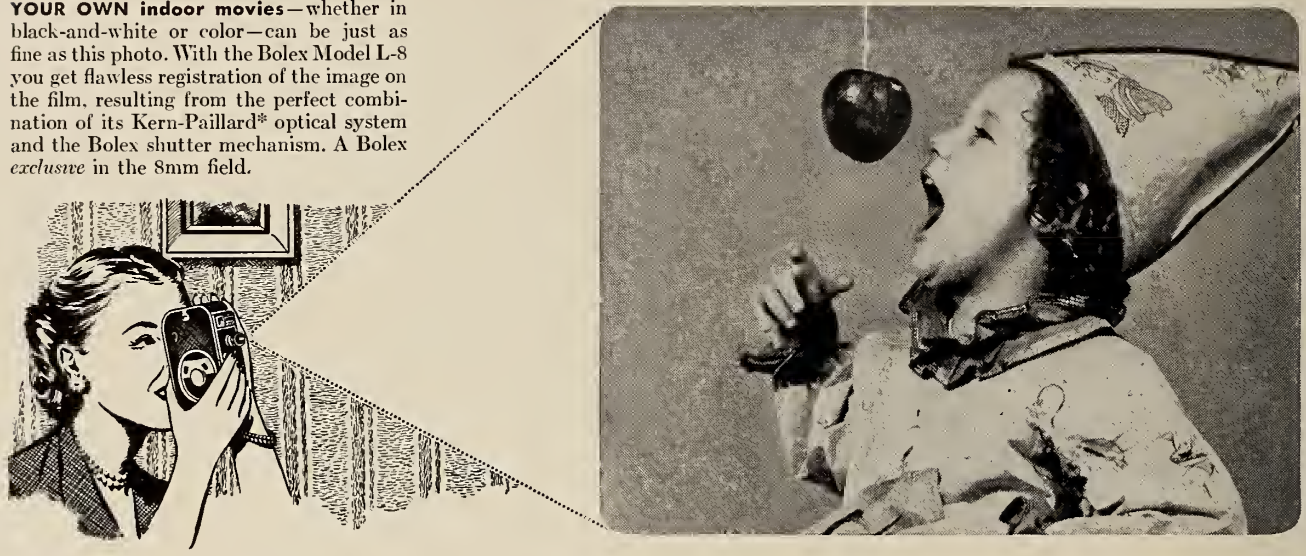
PER

THE MAGAZINE FOR 8mm. & 16mm. FILMERS

MAKING A MASK BOX • GUIDES FOR PROJECTION • TRY TABLETOP TITLES

For the ONE Movie Maker in 10 who really wants the BEST Pictures

YOUR OWN indoor movies—whether in black-and-white or color—can be just as fine as this photo. With the Bolex Model L-8 you get flawless registration of the image on the film, resulting from the perfect combination of its Kern-Paillard* optical system and the Bolex shutter mechanism. A Bolex *exclusive* in the 8mm field.



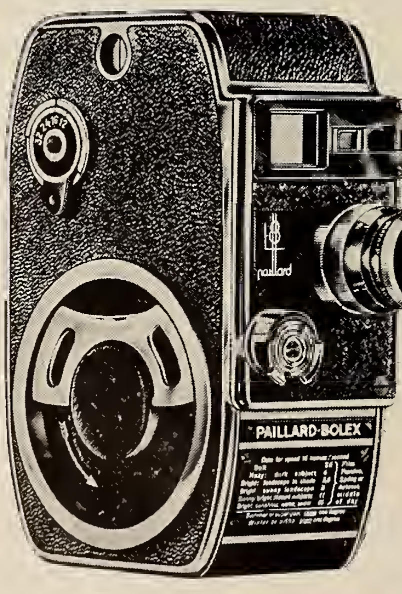
The Bolex Model L-8 is priced at only $119.50 (inc. Fed. tax)
Equipped with fine Kern-Paillard Yvar ½" f/2.8 focusing-mount lens*

REMEMBER, the *cost of the film* is the same—whether your movies are excellent or just passable. To make sure you will always be satisfied with those important family sequences, start *right*—with the 8mm camera that *exacting* home movie makers demand... the Bolex L-8!

You'll find you can *always* depend upon your Bolex L-8 in any weather... under *all* conditions... in *every* climate. The Bolex L-8 gets the picture you want as you want it. Ask your photo dealer to show you how *easy it is to operate.*

• • •

***Kern-Paillard Ciné Lenses** are unsurpassed by *any* other make. Precision-made by Swiss craftsmen. Kern-Paillard coated lenses get *flawless detail* on the film. They are available in 12.5mm, 1" and 1½" for 8mm cameras.



Bolex paillard

A PAILLARD PRODUCT

Bolex MOTION PICTURE CAMERAS

Write today for descriptive folder MM-109:

PAILLARD PRODUCTS, Inc., 265 Madison Avenue, N. Y. C. 16

Bolex Cameras are sold and serviced through leading camera dealers everywhere.

For Every Movie Maker Who Can Appreciate Precision Engineering

Here's what you get in the Bolex L-8:

Foolproof Threading: Requires less than a minute. No loops to form.

Film Capacity: 25′ daylight loading spools. Double-eight films either color or black-and-white.

Viewfinder: Telescopic type, exact in picture area. Corrected for ½", 1" and 1½".

Footage Counter: Automatically resets to zero when film is removed.

End Pointer: Black pointer appears in viewfinder as film nears end.

Governor-Controlled Spring Motor: Spring cannot be over-wound; handles 7′ of film in one winding.

Variable Speeds: 12, 16, 24, and 32 frames per second.

Trigger Release: Release button provides for the making of exposures by the fingertip release method; also is safety lock. May be locked in run or stop position.

Fully Protected Pressure Plate: Holds film against either vertical or horizontal movement, assuring rock-steady pictures.

Light weight: 1 lb. 12 oz. with lens; dimensions 4⅞" x 3⅛" x 1¾".

Zipper Pouch Type Case in Suede Leather: Carrying Strap.

Genuine Leather Finish: Trim is highly polished chrome.

The Bolex is a precision instrument built like the finest Swiss watch by Swiss craftsmen.

©CIB 213118

THE TEN BEST CONTEST

Established in 1930, MOVIE MAKERS selection of the Ten Best amateur films of the year is the oldest, most honored contest in the world of personal filming. It is open to

- **Amateurs Everywhere**
- **8mm. or 16mm. Films**
- **Black and White or Color**
- **Silent or Sound**
- **Short or Long**
- **On Any Subject**

THE MAXIM MEMORIAL AWARD

Established in 1937, the Hiram Percy Maxim Memorial Award is the most treasured trophy in the amateur film world.

Carrying with it a cash prize of $100.00 and a miniature, silvered replica of the Memorial, the Maxim Award is given annually to the one amateur film judged the *best* of the Ten Best.

The Maxim Award *has* been won by all kinds of films—8mm. and 16mm.—black and white and color—silent and sound—short and long.

Any fine film can win. Your film can win—by entering it in the Ten Best Competition for 1949, closing OCTOBER 15.

Send the Certificate Below for Each Film That You Submit to

MOVIE MAKERS
420 Lexington Ave., New York 17, N. Y.

Place ______________________

Date ______________________

I, ______________________
(name)

certify that: (cross out inapplicable statement)

1. I have NOT rented, sold or received compensation from a client, and will not so do prior to Dec. 1, 1949, for:
2. I HAVE rented, sold or received compensation from a client, or will so do prior to Dec. 1, 1949, for:

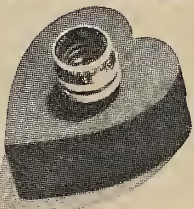
a motion picture made by me entitled

____
(name of film)

____
(signature)

Are you **really** satisfied with your home movies?

The **Heart** of a perfect picture is a **Kern-Paillard Lens**



Standard of Quality and Precision the World Over. Made by the manufacturers of the world-famous Kern Microscope, Kern-Paillard Ciné lenses are designed and constructed by Swiss precision craftsmen. Nothing finer in the home movie field.

PIZAR 1:1.5
SWITAR 1:1.4
Kern-Paillard Switzerland
1:2.5
1:2.8

Every Kern-Paillard lens is fully color corrected, specially coated, in focusing mount. Built-in lens shade (except the 16mm telephoto). Prices include Federal tax.

FOR BOLEX H-16 CAMERA

Switor 1" f/1.4 $183.75. Finest speed lens for 16mm cameras. Cuts sharp from corner to corner of frame. Automatic depth of focus scale, micrometer click-stops.

The NEW Pizor 1" f/1.5 $97.00 (Introductory price). Sister to the Switar with the same superb optical characteristics. Corrected to f/1.5, without depth of focus scale. Equals the Switar in all other respects.

Yvor 15mm f/2.8 (Wide Angle) $78.75. Gives excellent definition even at full aperture; 60% greater field than 1" lenses.

Yvor 3" f/2.5 $128.34. Fastest 3" telephoto lens. "C" Mount for Bolex and other cameras. f/2.5 aperture gives excellent results under adverse light conditions. Micrometer click-stops.

FOR BOLEX H-8 and other CAMERAS

Switor ½" f/1.5 $160.42. Finest and fastest 8mm speed lens made. It gives the 8mm user a quality picture never deemed possible on 8mm film, in color or black and white. Has automatic depth of focus scale, micrometer click-stops.

Yvor 25mm f/2.5 (Telephoto) $68.25. A precisely built medium telephoto lens with exceptional speed. Excellent for outdoor sports and indoor portrait work.

Yvor 36mm f/2.8 (Telephoto) $89.54. A longer range telephoto for close-ups of distant subjects. Takes pictures that rival 16mm telephoto shots in detail and quality.

Yvor ½" f/2.8 (For Bolex L-8 only) $49.55. Especially designed for 8mm use. Precision-built, its special optical system insures pin-point detail.

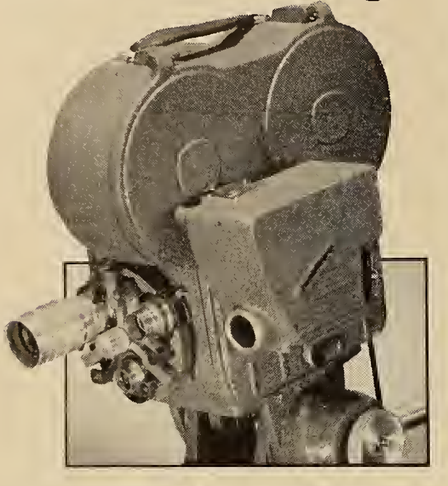
Ask your photo dealer to explain details on Kern-Paillard lenses which are designed especially for the Bolex camera.

Kern-Paillard precision lenses

Kern paillard

PAILLARD PRODUCTS, Inc., 265 Madison Avenue, New York 16, N. Y.

Announcing!



. . . the amazing 1950 Model Auricon 16 mm sound-on-film Recording Equipment. Your money back if it does not provide you with crystal-clear 16 mm Talking-Pictures!

All Auricon "single-system" Cameras and "double-system" Recorders are now being delivered with the newly developed Model "NR-24" Amplifier, featuring . . .

★ *Automatic sibilance suppressor.*
★ *Professional "Speech-Music" control.*
★ *Four triode-connected 1U5 input tubes for lowest distortion with "high fidelity" recording. No tube noise or hiss.*
★ *Automatic background-noise reduction.*
★ *Model E-6 Microphone.*
★ *RCA Licensed.*
★ *30 day trial, money back guarantee.*
★ *No increase in price; still $1,191.00 for Auricon single-system Camera with NR Amplifier.*

Major Hollywood Studios and Television Stations are enthusiastically using this new "NR-24" Auricon Equipment after extensive tests! Write us today for your free copy of the Auricon 16 mm sound-on-film Equipment Catalog. If you already own Auricon Equipment, write us regarding conversion of your equipment to the new "NR-24" Amplifier circuit for improved results.

Auricon Hollywood

BERNDT-BACH, Inc.
7383 Beverly Blvd., Los Angeles 36, Calif.
MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931

MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

October 1949

The reader writes 362
Closeups — *What filmers are doing* 365
When are dogs actors? — *Cyril Stevens* 367
Making a mask box — *Vernon W. Dean, ACL* 368
Got any ideas? — *William L. Lucas* 370
Toy into reel rack — *A picture story* 371
Guides for good projection — *James M. Whitney, ACL* 372
Filming the royal road — *Don Charbonneau, ACL* 374
The clinic — *Aids for your filming* 378
Try tabletop titling — *Adrian J. Lustig, ACL* 379
Hints from Hollywood 380
Break it up! — *Sidney J. Moritz, ACL* 381
News of the industry — *Reports on products* 382
Late releases — *New 8mm. and 16mm. films* 384
Clubs — *People, plans and programs* 392
Let's say something — *Editorial* 394

Cover photograph: Harold M. Lambert from Frederic Lewis

JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Production Editor

JAMES YOUNG
Advertising Manager

Vol. 24, No. 10. Published monthly in New York, N. Y., by Amateur Cinema League, Inc. Subscription rates: $3.00 a year, postpaid, in the United States and Possessions and in Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Spain and Colonies, Uruguay and Venezuela; $3.50 a year, postpaid, in Canada, Labrador and Newfoundland; other countries $4.00 a year, postpaid; to members of Amateur Cinema League, Inc. $2.00 a year, postpaid; single copies 25¢ (in U.S.A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1949, by Amateur Cinema League, Inc. Editorial and Publication Office: 420 Lexington Avenue, New York 17, N. Y., U.S.A. Telephone LExington 2-0270. West Coast Representative: Edmund J. Kerr, 6605 Hollywood Boulevard, Los Angeles 28, Calif. Telephone HEmpstead 3171. Advertising rates on application. Forms close on 10th of preceding month.

CHANGE OF ADDRESS: a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

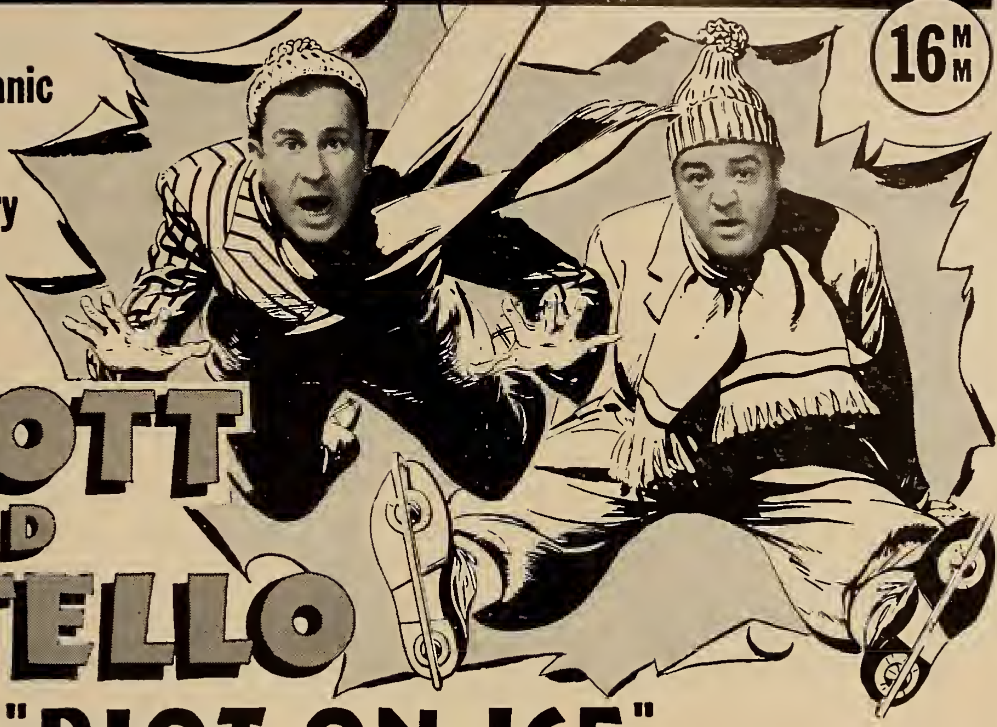
©CIB 213118

A RIOT OF FUN IN NEW CASTLE FILMS

8 MM

16 MM

Here's a panic of laughs and thrills that every projector owner will treasure!



ABBOTT AND COSTELLO

in "RIOT ON ICE"

They're "deadheads" on a special train! They're chased in and out of windows at 70 M.P.H.! They land at an ice carnival—a couple of slick skates never on their feet but on their backs! Until Lou gets on the snap end of a fast "crack-the-whip"! He's snapped around the rink so fast he can't fall down! He goes through a snack bar like a derailed Diesel! It's pandemonium on ice and a panic of laughs! Own this one for roaring fun every time you show it.

And here are the latest CASTLE laugh cartoons!

An Exciting MICHTY MOUSE

ELIZA ON ICE

Eliza, clutching child, pulls tricks on Simon Legree that shouldn't happen to the bloodhounds! Mighty Mouse to the rescue! The dogs give up — so would Legree if he could!

A new WOODY WOODPECKER

THE BARBER OF SEVILLE

Woody gives Indian Chief a hot towel surprise. Next customer is shorn, shaven and shocked by Woody's wacky barbering! Wild comedy riot as Woody wrecks shop in hilarious finale!

A laugh loaded MIGHTY MOUSE

MIGHTY MOUSE RIDES AGAIN

Three villainous cats! Mice on a picnic! Gags are fast and furious! Cats threaten to turn the picnic into a panic. Mighty Mouse swoops to the rescue! Cats lose most of their nine lives in fright.

All leading photo dealers carry low cost Castle Films in these five sizes—

8 MM		16 MM		
HEADLINE	COMPLETE	HEADLINE	COMPLETE	SOUND
$1.75	$5.50	$2.75	$8.75	$17.50

CASTLE FILMS

DIVISION OF UNITED WORLD FILMS INC.

1445 PARK AVE
NEW YORK, 29

542 S DEARBORN ST
CHICAGO 5

RUSS BLDG
SAN FRANCISCO, 4

FREE! NOW READY!

Castle Films, Division of United World Films, Inc. M-10
1445 Park Avenue, New York 29, N. Y.

Send CASTLE FILMS' NEW, EXCITING 1949-50 HOME MOVIE CATALOGUE. Profusely illustrated, describing wide variety of professionally produced home movies for every occasion, many never before available.

Name____________________

Street____________________

City & State____________________

Movie-Still
HOME MOVIE ENLARGER
Now you can use
Your own Camera
For making enlarged photographic prints from Home Movies!

8MM OR 16MM
Black and white or color

Allows you to see a clear, enlarged view of the exact frame you choose, preventing you from accidentally selecting an unsuitable frame.

$5.95 tax included

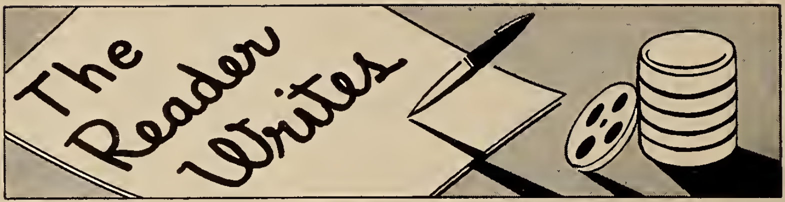
Movie-Still is a simple unit which enables you to make enlarged prints from your favorite scenes. All you need is a box or folding camera, loaded with ordinary roll film. Your movie film is put into the Movie-Still unit (cutting is not necessary) and the unit is placed over the camera lens while an exposure is made. The roll is then developed, and the prints are ideal for wallet or album. Enlargements suitable for framing can be made of particularly desirable pictures.

The full area of the still camera is not used, but the larger the film, the larger the finished negative will be. Any camera of 120 size or larger will give prints of satisfactory size for album or wallet.

Cameras of 116 size will give negatives of 2 x 1-1/2, jumbo prints of 3 x 2-1/4. Camera of 120 size will give negatives of 1-9/16 x 1-1/6, jumbo prints of 2-5/16 x 1-3/4. Reflex cameras are suitable but will give slightly smaller negatives; 35mm cameras are not recommended because of the tiny film size. Larger cameras will give proportionately larger negatives.

Mail orders filled—add postage.
Send for Free Bargain List

Willoughbys
WORLD'S LARGEST CAMERA STORE
EXTENDING A FULL CITY BLOCK
110 W. 32nd St. • 113 W. 31st St.
New York 1, N.Y. • LOngacre 4-1600



This department has been added to MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes,* MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

BARS HAVE BEEN LIFTED

DEAR MR. MOORE: I read with a great deal of interest the fine article in August MOVIE MAKERS by Tom Mullarky concerning the Indian Inter-Tribal Ceremonial at Gallup, N. M.

Last year, when I learned that amateur movie makers faced restrictions there not practiced against the professionals, I cancelled my plans to attend and wrote a note to the League stating the conditions. Now it is noted that these bars have been lifted and that they have restored for photographers the Indian dances in the afternoon—without which there would be little but posed pictures.

This change in attitude should show amateurs everywhere one of the advantages of being a member of the Amateur Cinema League.

RALPH E. GRAY, FACL
San Antonio, Texas

Thanks to League Director Gray for his vigorous help in improving amateur filming conditions at the colorful Gallup Ceremonial. He was aided and abetted by John V. Hansen, FACL, President of the League, who also protested the situation as he found it last year.

MATTER OF PRIDE

GENTLEMEN: I have read with interest the letter from Dr. J. M. Girard appearing in *The Reader Writes* column for September. It is rather startling to learn that anyone would want to instigate restrictive or discriminatory action against the taking or showing of amateur movies. But it does happen, as evidenced by Dr. Girard's letter.

It should be a matter of pride to every amateur filmer that the ACL stands ready and willing to fight any such infringements on the rights or interests of amateur filmers everywhere. Let's get behind the League in this fine work.

JOHN C. SHERARD, ACL
President
8-16 Home Movie Makers
Kansas City, Mo.

BEST FRONT COVER

DEAR READER WRITES: Congratulations to MOVIE MAKERS for the best front cover (September) I have seen in months. Also want to congratulate Helen King, ACL, from Walla Walla, Wash., for her fine article, *Train Trips are Fun.*

It sure is good to know that there is someone else out West here who has found out that rail-fan trips can really attract movie makers. Yes indeed!

M. W. SWANSICK, ACL
Denver, Colo.

A REAL SERVICE

DEAR MOVIE MAKERS: We wish to compliment you on the idea and article, *Attn: Club Program Chairmen,* in September. This is a real service for clubs and a badly needed one.

Our club is delighted with your presentation of our rail-fan trip story. The cover is an eye catcher!

HELEN E. KING, ACL
President
Walla Walla Cinema Club
Walla Walla, Wash.

EXTRA BENEFITS

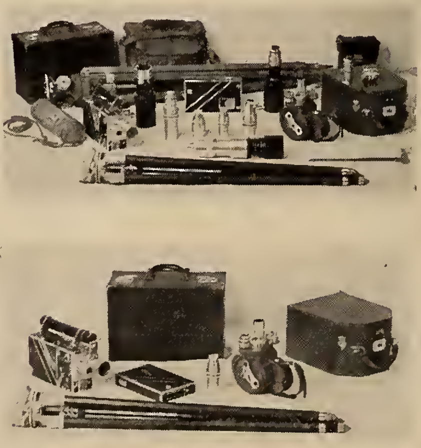
GENTLEMEN: MOVIE MAKERS has been a valuable source of information on accessories and tips on planning and shooting interesting sequences. I am certain I shall enjoy to the fullest all the extra benefits of membership in the ACL.

DR. CARL KIRCHMAIER, ACL
Cincinnati, Ohio.

EQUIPMENT TAKEN VS. USED

DEAR SIRS: In reading over the July issue of MOVIE MAKERS recently I noted the letter by Warren Doremus, ACL, in which he comments on Frank Gunnell's article in June, *Tips for the Tourist.*

I am enclosing two prints to show Mr. D. what an amateur can *really* do when he puts himself out. Print No. 1



EQUIPMENT TAKEN, above, and equipment actually used on recent trip by Irvin L. Oakes.

Now! Revere gives you the best in home movies...with

New eights at new low prices!

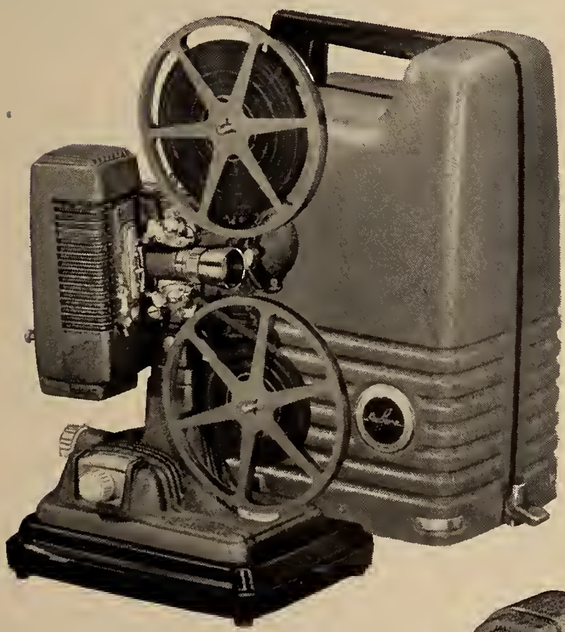
Revere makes it easier than ever for you to own a superb new movie camera and projector

Here are the new Revere 8mm models that give you *more* for your movie equipment dollar! Prices are substantially lower . . . many new features are added . . . yet the same fine precision design that has always distinguished Revere products is retained. You owe it to yourself to see the new, sensationally low-priced Revere cameras and projectors at your dealer. Study and compare them. See why Revere, more than ever, is the choice of critical movie makers!

REVERE CAMERA COMPANY, CHICAGO 16, ILLINOIS

Revere

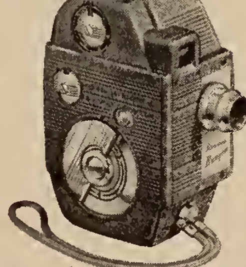
8mm—16mm Cameras and Projectors



Revere "90" 8mm Movie Projector

The supreme 8mm projector! Sets up faster because of its new slip-over case and accessibility of reels stored in base. Unique wide angle lens attachment doubles screen size. Single knob lamp control. Resilient film retainers protect film, yield gently to splices. 400 ft. reels. Choice of 500 or 750 watt lamp. F 1.6 coated lens. *Complete with case.*

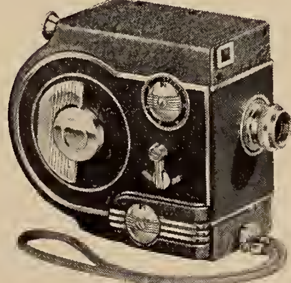
$132.50



Revere "Ranger" 8mm Camera

Lowest priced Revere! Wonderful performance—the kind you expect only from cameras costing far more. Scores of quality features, including five speeds . . . built-in viewfinder . . . exclusive patented sprocket for easy threading . . . F 2.5 coated lens. *Including tax.*

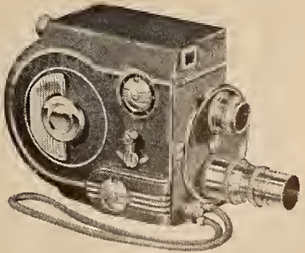
$62.50



Revere "77" 8mm Magazine Camera

Supreme value among magazine cameras! Very easy to use—slip in a magazine, close door, and it's loaded. Features continuous run . . . single frame exposure . . . telescopic viewfinder . . . five speeds. Fine F 2.5 coated lens. *Including tax.*

$87.50



Revere "67" 8mm Magazine Turret Camera

Amazingly low priced! Gives you all the operating ease of magazine loading plus the versatility of a 2-lens rotating turret. Lenses instantly positioned for normal, wide-angle or telephoto shots. With F 2.8 coated lens. *Including tax.*

$104.50

IN PURSUIT OF HAPPINESS REVERE ADDS TO YOUR PLEASURE

Great News
FOR MOVIE MAKERS!
...the new 375-watt
MEDIUM BEAM
G-E Reflector Photoflood

Here's a brand new lamp, especially designed for movie use. 40° beam spread concentrates light on the subjects to give you the most usable light for the least current, with movie camera coverage.

IDEAL FOR THIS USE
Planned for use in pairs. 4 lamps can be used on a single home circuit. In handy camera bracket fixtures this new lamp means smooth, even lighting . . . especially good for color! Also good for still shots. Ask your photo dealer.

Remember... G-E Lamps for every photographic purpose
GENERAL ELECTRIC

shows the stuff I took with me on a recent trip. Print No. 2 shows the equipment I actually used: two cameras, each with a normal and wide angle lens. I used in addition a 3 inch f/4 on the Filmo and a 2½ inch f/2.7 for flower closeups. Actually, one camera with the normal, wide angle and f/2.7 lenses would have taken everything I did—and would have done it well.

Irvin L. Oakes
Urbana, Ohio

HAS INITIATIVE

Gentlemen: It is very reassuring to me, who owns a small outfit, to read the views on equipment which have been expressed recently in Movie Makers. I do believe that good movies can be made on the less pretentious equipment as long as one has the initiative to make his camera do what he wants it to do.

I have been receiving Movie Makers regularly now since joining the ACL in April. I would like you to know how pleased I am with it.

Ken J. Baker, ACL
Sydney, Australia

OPERATION JO'BURG

Dear ACL: Following the request of the librarian in Johannesburg, I am sending on to her today copies of Movie Makers for July, August and September, 1947. I am sorry not to have the June number, but she may be flooded by other members anyway.

Charles F. Teed, ACL
Sidney, N. Y.

Gentlemen: I have those copies requested by the library in Johannesburg. I will be glad to send them to you to forward to them or send them directly, if you have not already received them from some other source.

Incidentally, I have kept all copies of the magazine since 1939 and if there are any other back copies needed I will be glad to furnish them.

Emmons B. Bulson
Worcester, N. Y.

Our warmest thanks to readers Teed, Bulson (and any others who may have acted without writing us) for their generous response to the Johannesburg library inquiry.

MORE ON SOUND

Dear Mr. Moore: I have noted, with a great deal of pleasure, the interest shown in sound on wire synchronization, as indicated by letters from your readers.

As far as a drop in line voltage is concerned, this is, of course, an annoyance. But I have had no difficulty in catching this slowdown of the projector before the stroboscopic disc has made more than one quarter of an apparent revolution. Possibly this is because before starting the showing I have prefocused the projector and, therefore, can devote almost complete attention to maintaining synchronization.

Warren A. Levett, ACL
West Hartford, Conn.

BETTER STILL, BOTH

Dear Sirs: On the question of "sticker or button," I believe the button would be on display more. They know you are a movie maker when they see you with a camera. But how many times do you pass a brother or sister filmer when you are without the usual load of equipment none of us know. But a familiar button on lapel or coat would pull us up short.

Or better still, let's have both.

Mrs. H. J. Barney, ACL
Los Angeles, Calif.

Questions AND Answers

Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: *Questions & Answers, c/o* Movie Makers.

DIM LIGHT EXPOSURES

Dear Movie Makers: Having a frame by frame attachment on my 8mm. camera, I am interested in the possibilities of taking pictures in light that would be too dim for regular shooting. Can you tell me how to compute exposure under these circumstances?

Donn Blakeman
Detroit, Mich.

Adjust your meter for a dim-light reading, compute exposure as if for a still picture at "time" exposure and then (using the meter scale) translate this result into the aperture setting which combines correctly with the shutter speed of your single frame exposures.

GETTING BLACK LEADER

Dear Q. & A.: In many articles on editing they urge you to splice a strip of *black* leader after your end title so that there can be no possibility of a projector throwing a white flash on the screen.

I check with this 100 percent. But where the dickens do you *get* black leader? My dealer thought I was kidding when I asked for it.

M. T. Whitside
San Diego, Calif.

Ask him for a roll of cheap, black and white positive (about $1.00 for 100 feet of 16mm.), run it through your camera before a bright light with the lens out, then have the film developed in high contrast developer. You'll get black leader all right.

Closeups—What filmers are doing

WITH twenty years of membership in New York's Metropolitan Motion Picture Club, Sidney Moritz, ACL, really writes from experience when he advises with other cine club executives in *Break It Up!*

Secretary, treasurer, director, contest chairman, program chairman or what have you, Mr. Moritz has been them all—and ably. Around MMPC they've revised the old expression to: "Let Sidney do it."

TWO American amateur movies were entered this year in the International Festival of Amateur Films recently concluded at Cannes, France, and both have been awarded the Grand Prix.

The award winners were *No Credit*, by Leonard W. Tregillus, ACL, and Ralph Luce, of Berkeley, Calif., and *Her Heart's Desire*, by Othon Goetz, ACL, of Chicago. *No Credit* had previously received Honorable Mention in MOVIE MAKERS Ten Best selections for 1948. Production of the film, which was done in animated clay, was discussed in *Try Clay for Comedy*, in July.

WE DON'T suppose that our hobby of home movies has ever actually broken up a happy household—but we sometimes wonder why not. The amusing account by Cyril Stevens in this issue is a case in point.

Embarking on a simple film of the family's pet Australian terrier, Mr. Stevens, an able amateur from Melbourne, shot over a thousand feet of 16mm. film and disrupted his entire household for a period of eight weeks. Our accompanying picture will give you some idea of the lengths (or perhaps we should say "heights") to which he went for *just* the right camera viewpoint.

QUIZ PROBLEM: Find the poor pup in this production shot from film described on page 367.

ONE way to get new ideas is to keep your eyes open. That's apparently just what Lewis C. Cook was doing when he spotted the makings of an editing rack in son Lewis, junior's Tinkertoy doodlings. Besides the pix on page 371 which illustrate his gadget, Mr. C. also submitted the evidence on *this* page of where it came from.

BEGINNING of a gadget is seen in this shot of Lewis Cook, Jr., toying with Tinkertoy.

HOME, to Capt. Rex G. Combs, is where he hangs his hat, be it Worth, Missouri, Timbuctu or the Smoky Mountain Movie Club in Asheville, N. C., of which he is a member. Just returned from a year of filming in Africa with the Elk-Combs African Expedition, he gave us a stimulating account of some hair-raising adventures in big game shooting, during the course of a visit to League headquarters.

Narrow escapes became almost commonplace during the expedition's trek through the Dark Continent. But these were as nothing compared with the heart-breaking discovery that an assistant had shot several hundred feet of top drawer stuff with the lens cap on. Another time some equally precious footage was shot with an empty camera. Just goes to show. . . .

ACROSS the Threshold: Recent visitors to the ACL office have included Ray Lawson, ACL, of Warrague, Australia, K. C. Rappell, ACL, of Ottawa, Canada, and Oluf A. Martins, of Oslo, Norway.

COMMONWEALTH
proudly announces
IMMEDIATE DELIVERY
of 2 additional
Major Company HITS
of the Edward Small Group

BEHIND HIS MASK . . . he slashed his way through a thousand intrigues!

Alexandre Dumas' Adventure
THE MAN IN THE IRON MASK
starring
LOUIS HAYWARD
JOAN BENNETT

"A GENTLEMAN AFTER DARK"
BRIAN DONLEVY MIRIAM HOPKINS

PLUS
KIT CARSON
Jon Hall, Lynn Bari, Dana Andrews
THE CORSICAN BROTHERS
Douglas Fairbanks, Jr., Ruth Warwick, Akim Tamiroff
SHIRLEY TEMPLE as MISS ANNIE ROONEY
William Gargan, Guy Kibbee, Dickie Moore, Peggy Ryan
JAMES FENIMORE COOPER'S
LAST OF THE MOHICANS
Randolph Scott, Binnie Barnes, Henry Wilcoxon
FRIENDLY ENEMIES
Charles Winniger, Charles Ruggles, James Craig, Nancy Kelly

For Rentals Communicate
with your leading
16MM. FILM LIBRARY

EXCLUSIVE 16MM DISTRIBUTORS
COMMONWEALTH PICTURES CORP.
723 Seventh Avenue, New York 19, N.Y.

BAUSCH & LOMB OPT. CO.
DULL HAZY BRIGHT
WINTER
3

YOU'LL WANT these *Combined Advantages*

BAUSCH & LOMB ANIMAR LENS PACKAGING

Here is a package strikingly different . . . a lens package never before offered. This new Animar lens package is a rigid, molded plastic container. The lens screws into a threaded base. Your lens is held rigid, no knocking around in the case. With a quarter turn the clear plastic top fastens securely over the lens. No dents on edge of sun shade . . . no flattening of screw threads . . . no scratching of lens surfaces. Animar lenses are completely protected, yet readily available, in this new long-lasting protective container.

THE LENS WITH A HOLLYWOOD BACKGROUND

For many years, the world's leading cameramen of Hollywood have preferred Bausch & Lomb Baltar lenses . . . use them to film Hollywood's finest movies. All the experienced lens design and manufacturing know-how, accumulated by Bausch & Lomb in producing lenses for professional motion-picture cameramen, have gone into the development of the new Animar series of lenses. Now *your* movies can have crisp, sparkling, brilliant images with Bausch & Lomb Animar lenses . . . movies filmed in their full magnificence of fine detail, subtle tone and brilliant color. *Equip your camera now.*

If your dealer does not have the Bausch & Lomb Animar Lenses . . . *write us direct!*

"For professional quality in Your movies"

FREE FOLDER!

Get your FREE copy of this new folder on Bausch & Lomb Animar Lenses from your local dealer . . . or write Bausch & Lomb Optical Co., 566-J Smith Street, Rochester 2, N. Y.

BAUSCH & LOMB
8mm and 16mm
ANIMAR LENSES

When are dogs actors?

Mostly when they feel like it, claims this patient home filmer. Here's how you help

CYRIL STEVENS

THERE are a number of more or less practical points to bear in mind before you undertake a picture of the family's pet dog. Individually—and not necessarily in their order of importance—I'd list these points as follows: (1) you should really like dogs; (2) you should really like movie making; (3) you should have a lot of patience, and (4) you should have an understanding family. The last named is perhaps the most important.

Of course, if you are a true dog fancier, you will not (and should not) let these matters deter you. I mention them only as lessons I learned (rather laughingly) in the production of *Calling Frisco*, a one reel Kodachrome film on our Australian terrier. Since, happily, it was honored in connection with Movie Makers 1948 Ten Best selections, the editors have asked me to advise with you on these matters. But let's not take these so-called "lessons" too seriously.

CREATING CONFIDENCE

Point No. 1: You really like dogs, of course, or you wouldn't have one in the house. Perhaps what I meant to put across is better expressed as follows. Your affection for and understanding of your pet must be reciprocal with him, if you are to get from him wholly natural reactions. The slightest sense that he is being driven into a silly or unsound action will show immediately in your film. He must, in a word, have confidence at all times.

There is, for example, a rather happy sequence in *Calling Frisco* where the terrier is playing with his ball. During this action his young mistress bounces the ball briskly on the floor, only to have it end up on the piano keyboard. Frisco (according to my script!) was then supposed to jump up there and retrieve it.

We coaxed him into trying this action several times. But in each instance, as he landed in mid-flight on the piano stool, the stool skittered away from him on the polished floor. Dogs don't like this kind of deceit—and I can't say I blame them. We steadied the piano stool on a small rug.

NO TRICKS, NO PIX

Point No. 2: You should really like movie making. It may seem silly even to mention this one—but the darndest things can happen when you're picturing your pet.

Perhaps the most prevalent thing to happen is *nothing*. Here's what I mean. There's a certain simple trick that [Continued on page 393]

SIMPLE TRICKS, familiar to your pet, can be enlivened by fresh camera angles and cross cutting.

16mm. scenes by Cyril Stevens

THE REGULAR ROUTINES of a beguiling Australian terrier named Frisco comprise the coverage of *Calling Frisco*, honorable-mentioned with the Ten Best Amateur Films of 1948. Cycling scene was a smooth moving camera take from an automobile, with bedside shot capping the day.

MAKING A MASK BOX

VERNON W. DEAN, ACL

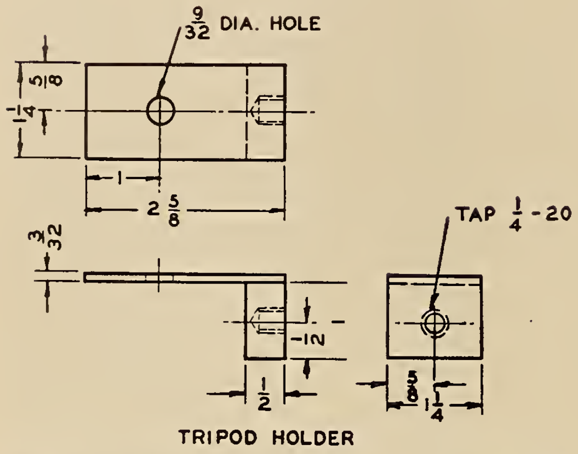

9/32 DIA. HOLE
5/8
1/4
1
2 5/8
3/32
TAP 1/4 -20
1/2
1/2
5/8
1 1/4
TRIPOD HOLDER

FIG. 1: The simple tripod mounting unit, seen in design on opposite page, fits over tripod screw but under attached camera.

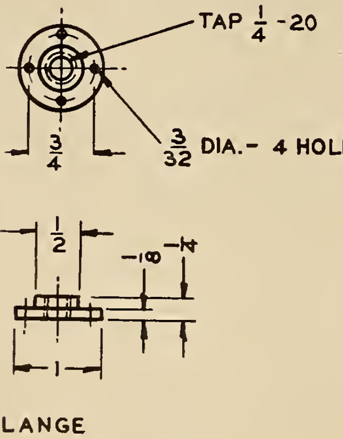

TAP 1/4 -20
3/4
3/32 DIA.- 4 HOLES
1/2
1/8
1/4
1
FLANGE

FIG. 2: Metal flanges, made in a machine shop, are screwed under front and rear ends of unit to hold vertical support rods.

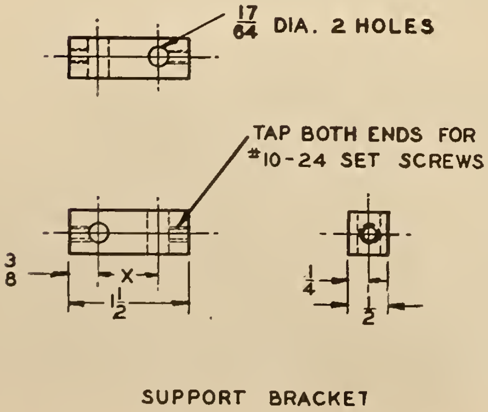

17/64 DIA. 2 HOLES
TAP BOTH ENDS FOR
#10-24 SET SCREWS
3/8
X
1 1/2
1/4
1/2
SUPPORT BRACKET

FIG. 3: A pair of support brackets, also of metal, join vertical and horizontal rods. Setscrews permit two way adjustment.

OFFHAND, I'd say that there is no other accessory item in amateur filming which returns you such rich rewards as does a mask (or matte) box. To begin with, it provides the most efficient sunshade you can use for all of your assorted lenses. Some of them, to be sure, may already be equipped with built-in lens hoods; some may not. In either case, the mask box creates a more exact protection against stray sunlight, especially when you are shooting across or towards the light source.

IDEAL FILTER HOLDER

Secondly, the mask box will serve as an ideal filter holder when it is necessary to use either the outdoor or indoor color conversion filter or the haze filter. It is a more efficient mount for your filters than the clip-on-the-lens type, since one size of each filter (proportioned to fit in the mask slot) can be used with lenses of every focal length and diameter.

MASKING AND SPLIT SCREEN

Thirdly, the mask box—used in its named function—will open up for you all of the movie making thrills implicit in masked shots (keyhole, binocular, circle or oval, etc.) and in split-screen multiple exposures. Common examples of this latter technique are scenes in which the same person appears on both right and left sides of the frame or scenes where a person is seen dreaming of some image which appears above him.

Finally, if you are the kind of cameraman who gets an innocent pleasure from the appearance of his outfit—well,

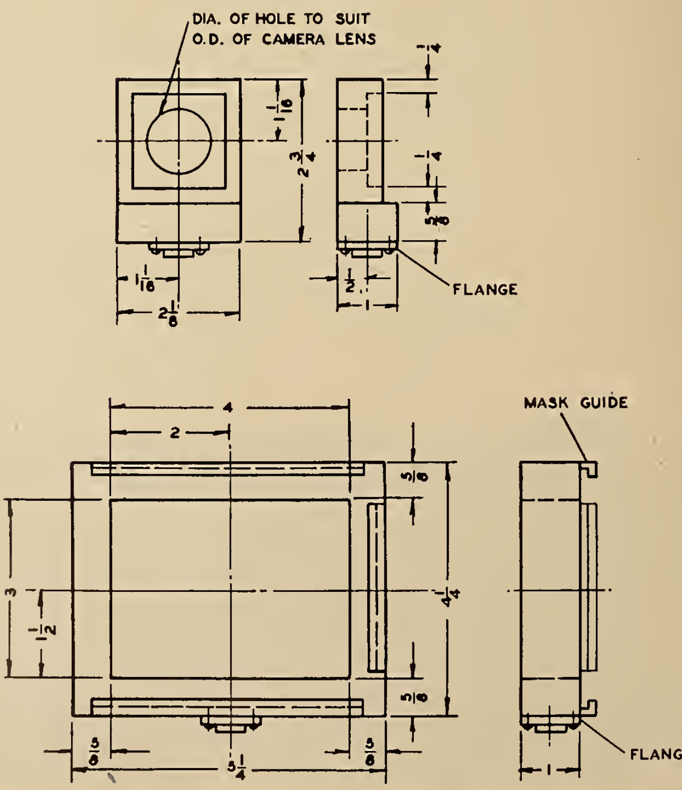
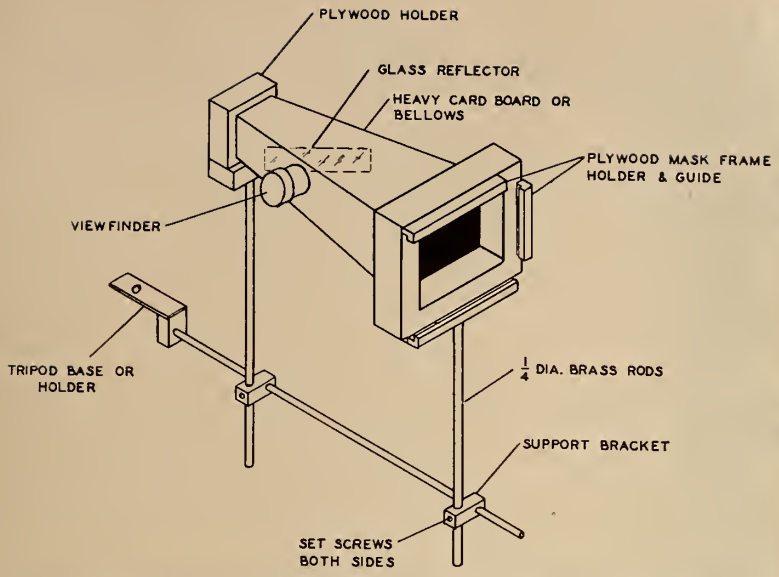
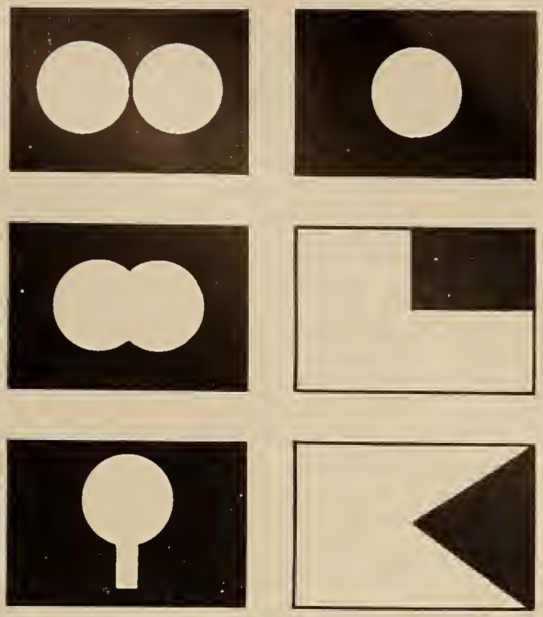

DIA. OF HOLE TO SUIT
O.D. OF CAMERA LENS
1/4
1/16
2 3/4
1/4
5/8
1 1/16
2 1/8
1/2
1
FLANGE
4
2
MASK GUIDE
5/8
3
1 1/2
4 1/4
5/8
5/8
5 1/4
5/8
1
FLANGE

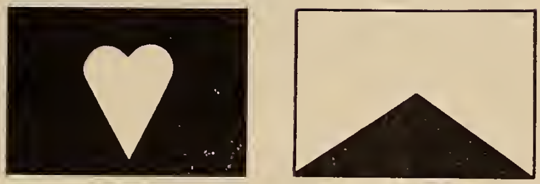
FIG. 4: Front and rear units of mask box assembly are diagramed above. Dimension of hole in rear unit should be just larger than diameter of lens.



COMPLETE MASK BOX ASSEMBLY is seen above. Mask holder unit in front serves also as fine filter mount, while built-in viewfinder on microscope slide glass is author's own valuable addition to standard design. Assorted masks are seen at right.



Yours for the masking are all the effects of split screen multiple exposure with this homemade matte box



a mask box mounted out front *does* look impressive.

There are, of course, a few excellent models of this gadget now being offered commercially. You'll probably see them advertised in this magazine. But I happen to be one of those filmers who get fun from making their own accessories as well as from making movies. The mask box outlined on these pages embodies all of the standard features of this unit—with one or two additions of my own design.

SIMPLE TO MAKE

The construction is basically quite simple and it may be modified still further to suit your own ideas. As an example, the bellows from an old camera might well be substituted in place of the heavy cardboard shown. Or, again, the viewer on the side might be eliminated if you do not need it. There are many variations and alterations that may be made to suit the individual.

The materials required are very simple and the box is easily fabricated. It consists basically of a lighttight box or bellows, suitable end pieces, three brass rods, two supporting brackets, two flanges and a holder that fits on the tripod.

I began by first making the box out of heavy cardboard, the type such as is used for mounting photographs. Four pieces of cardboard were cut to fit the end pieces, then painted a dull black inside and out. They were fastened together with airplane glue and masking tape, as were the other parts.

BUILT-IN VIEWFINDER

Before assembling the four pieces I cut a hole out of one and inserted a tube to be used as a viewfinder. A piece of slide glass from a microscope was then placed at a 45 degree angle with the hole and glued into place. In use, the tube provides for correct centering visually and is an aid in correcting parallax. Your pictures, of course, are taken through the glass; but care should be used in selecting optically perfect glass and in keeping it clean. A piece cut from a photographic glass plate is as good as the microscope slide.

A machine shop made the flanges, support brackets and tripod holder (Figs. 1, 2 and 3). These were made of brass, but here again some lighter material such as aluminum could have been used.

FITTED TO CAMERA

The front and back boards, or end pieces (Fig. 4), were made of ⅝ inch plywood which gives good rigidity. The hole in the smaller end piece should be drilled slightly larger than the diameter of the lens with which it will be used. If you have several different lenses, you should provide an end piece to fit each one. On the front piece, strips of plywood were securely fastened as shown, to be used as guides and a stop for the masks.

The supporting rods were made of ¼ inch brass. The mask box supports were threaded ¼-20 and are securely screwed into the flanges which are shown in Fig. 2. The flanges were in turn fastened to each end piece by small screws.

The tripod holder (Fig. 1) was made to fit on the top of my particular tripod, but it may be adapted for any other make. The 9/32 inch diameter hole allows room for the tripod screw to pass through, thereby fastening the camera and supporting the box.

The support brackets have offset holes for the brass rods with an "X" dimension shown in Fig. 3. This "X" dimension will vary with different cameras because of the difference between the position of the tripod socket hole and the center line of the lens. The bottom rod is parallel to the socket hole, whereas the upright rods are parallel to the axis of the lens. These support brackets afford both lateral and vertical adjustment, making it possible to attain a high degree of accuracy.

[Continued on page 385]

Got any ideas?

Even the simplest theme, says this family filmer, will change your cine snapshots into a real motion picture

WILLIAM L. LUCAS

Francis A. Leigh

"THE LINE IS BUSY" might be the easy-to-act-out theme of a family film, as Dad fumes waiting for an important phone call.

I SETTLED back in my chair as the lights came on, sighed deeply and prepared to smoke a long-needed cigarette. My host's face was beaming. "What do you think of 'em?" he asked.

Well, what could I tell him? His exposures were practically perfect. Good focus. Composition better than average. No fast panning. *But*—after an hour or so, his movies became monotonous to anyone outside his immediate family. Why? Because he actually had captured nothing but reels and reels of moving snapshots. He had no continuity. No interest. NO IDEAS.

We all tackle this home movie business with different goals. Some of us want family records, such as the kids growing up. Others hunt or fish with a camera instead of a gun or rod. Still others want to catch a breath-taking view of scenery which they encounter on their travels.

Good enough. I'm not suggesting that a movie fan with a growing family should attempt Class A productions and shoot entirely from script. It would be fine if he did, but most of us don't have the time or patience to make too much of a science of our favorite hobby. Yet by instilling an *idea*, or a central thought, into each reel we take we can heighten the interest of our movies and greatly step up the audience appreciation.

For example. I have three daughters, ages three, five and eight. So naturally I want to film the birthdays, the Christmases and the activities at the lake in the summer. By so doing we will eventually have a priceless library of the kids' childhood. For a few years I took movie "snapshots" of them: opening their birthday presents; waiting for Santa Claus; splashing in shallow water at the beach. That was fine as far as it went; but I noticed that our friends and indulgent neighbors began yawning after the first 400 feet of film had plodded through the projector. As a result I decided to have a theme, a bit of continuity, or at best a running gag in all my future pictures.

It works this way. Last Christmas the popular tune was *All I Want for Christmas Is My Two Front Teeth.* I decided that was to be my idea for our Christmas picture of 1948. It so happened at the time that none of the youngsters was minus two front teeth, and my wife forbade me yanking any of them. That made me the goat. Well, I wanted mostly to film the kids at play with their new toys, but I started the film with a shot of my wife walking over to the record player. She selects a record. There is a closeup of the record entitled *All I Want . . .* etc., followed by a semi-closeup as the record is placed on the player. The platter starts turning.

Then follow shots of the kids, with plenty of closeups, discovering and playing with their toys. The three year old has some marbles. Throughout the picture she keeps hiding them in shoes, chairs, everywhere. More shots of the youngsters at play. Finally, the kids retire on Christmas night. My wife brings the turkey carcass from the refrigerator, sets it on the dining room table and begins picking at it. I join the repast, reach into the turkey for some dressing, slap a handful in my big mouth, then grab my mouth and yell bloody murder. Yep, I'd brought my teeth down on some of my daughter's marbles. Closeup of me removing hand from mouth—two front teeth missing! (By means of black masking tape.)

That was the picture. Throughout the entire film I kept reverting to a shot of the record player turning around and around. This kept the title in mind. Simple. No plot, really—just an *idea.* But wherever I show it—and I play the record along with the projection of the reel—folks get a kick out of it.

In the above sample idea I didn't shoot from a script. I wasn't sure at the start how many scenes I'd have, or what footage to shoot of each scene. But I had an idea, and I made sure to plant, early in the picture, the motivation of that idea—the youngster hiding marbles throughout the house.

You say you don't specialize in filming youngsters, but like to shoot travel pictures? Well, the same thing holds true. After gazing at a beaded screen for two hours, one mountain looks a heck of a lot like another mountain.

So, *use your natural beautiful scenery as a backdrop for some action.* Maintain a running gag throughout your entire vacation filming, such as (if you have two cameras) shots of yourself always running out of film just when you arrive at some outstanding subject. Or, shots of you deciding wherever you go that you aren't quite ready to expose your one reel of precious film — you're waiting for something better. Then, as the vacation nears an end, dark rainy weather

[Continued on page 385]

THE FAMILY FILM

TOY INTO REEL RACK

A filming father finds an easy-to-make editing rack hidden in Junior's toys

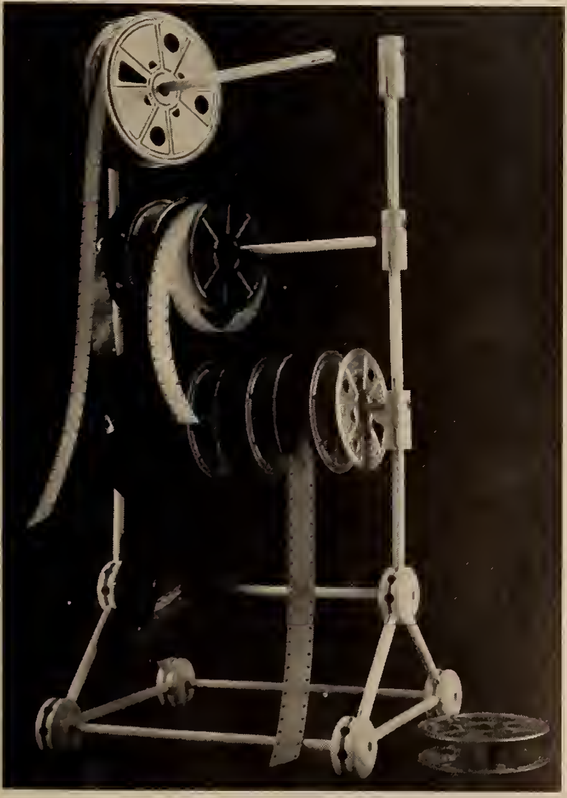
Photographs by LEWIS C. COOK

WELL, the summer is over now, and you're back from your vacation, and it's getting to be editing time for the summer's film crop.

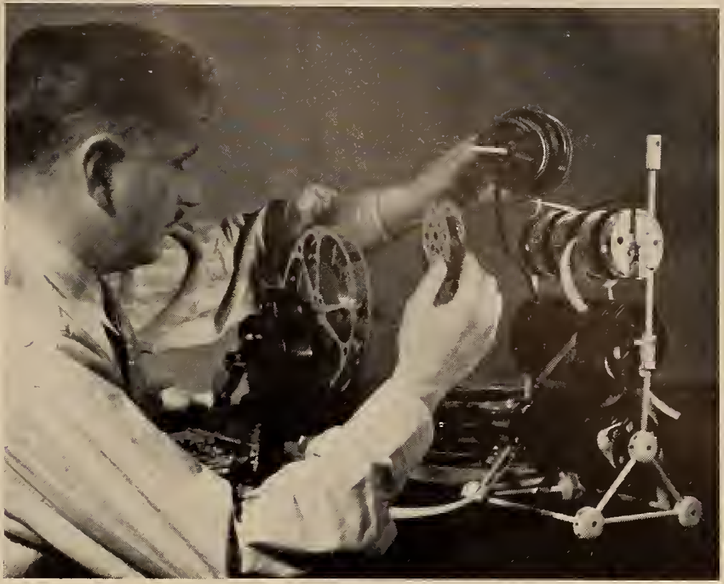
How many loose 50 or 100 foot reels of film have you got scrambled across your editing desk? Can you find the exact one you want, when you want it? Can you get at the different scenes easily and quickly? Well, don't go crazy. Simply go to the nearest toy store and buy a Junior Tinkertoy set. Before you know it you've got a handy editing rack.

You can see in the picture below how completely easy the whole thing is to put together. Each of the cross rows pictured will accept a maximum of eight 50 or 100 foot reels of film. And, of course, you can add or subtract these rows as needed. As constructed here, the two top rows can be opened for adding reels without taking the rack apart.

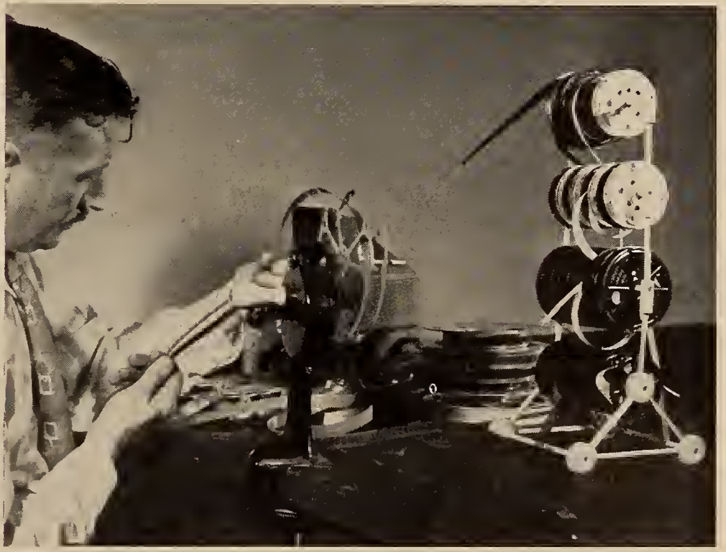
In use, the rack is simplicity itself. Light in weight, it can be moved about your editing desk to any position called for by your operations. Between sessions, the rack is easily stowed away, still carrying its reels in order.



EDITING RACK, created by author from child's building toys, holds eight reels of processed film on each bar.



TWO TOP CROSSBARS open and close freely, without dismantling the rest of rack, for addition or rearrangement of films during editing process.



SCENE SELECTIONS are first made by hand or through the editing viewer, rear, and editing plans perfected on paper before final cutting.

WITH PLANS COMPLETE, the desired scenes are spliced easily and in order onto projection reel. Note swing-out of crossbar for direct feed.

GUIDES FOR GOOD PROJECTION

Need a beaded or matte screen? Large or small in size? Here are the facts to aid you in answering these and other screening problems

JAMES M. WHITNEY, ACL

LENGTH IN FEET		TIME			
		SILENT (16)		SOUND (24)	
8mm.	16mm.	MIN.	SEC.	MIN.	SEC.
½	1		2.5		1.7
1	2		5		3.3
1½	3		7.5		5
2	4		10		6.7
2½	5		12.5		8.3
3	6		15		10
3½	7		17.5		11.7
4	8		20		13.3
4½	9		22.5		15
5	10		25		16.7
6	12		30		20
7	14		35		23
8	16		40		27
9	18		45		30
10	20		50		33
11	22		55		37
12	24	1	0		40
13	26	1	5		43
14	28	1	10		47
15	30	1	15		50
16	32	1	20		53
18	36	1	30	1	0
20	40	1	40	1	7
22	44	1	50	1	13
24	48	2	0	1	20
26	52	2	10	1	27
28	56	2	20	1	33
30	60	2	30	1	40
32	64	2	40	1	47
34	68	2	50	1	53
36	72	3	0	2	0
38	76	3	10	2	7
40	80	3	20	2	13
42	84	3	30	2	20
44	88	3	40	2	27
46	92	3	50	2	33
48	96	4	0	2	40
50	100	4	10	2	47

PROJECTION FOOTAGE and screen timetable above—for 8mm. and 16mm., silent and sound films—will guide projectionist in timing narrative and musical scores.

GOING to have a few friends in soon to look at last summer's pictures? Going to show your travel films at the local movie club to a hundred or more people? Whether at home or in a hall, a good projection job is equally important to your picture's success as are its camera work, editing and titling. There are, in projection, certain facts and figures which will be helpful. MOVIE MAKERS presents them on these pages, as amateur filmers look forward to the screening season.

SELECTING THE SCREEN SURFACE

Probably the first decision the projectionist ought to make is what kind of screen surface he wants to use. Speaking generally, and without using trade names of one product or another, there are three major kinds of screen surfaces being offered today. These are (1) the glass beaded; (2) the matte white, and (3) the silvered surface. Which one of these surfaces you select will depend almost entirely on the uses to which you intend putting it.

A projection surface has two major qualities by which it may be evaluated. One is its relative brightness, or ability to reflect the projected light and image. The other is its relative diffusion of the light and image projected on it. This latter quality largely determines at how wide an angle from the projection axis a given screen can maintain an adequate amount of its total brightness.

Broadly speaking, it should be obvious that the higher the relative brightness of your screen surface the more desirable it will be. This is increasingly true when your projection involves color film, a low wattage projector or the necessity for a large screen. Maximum screen brightness, however, is not a fixed quantity nor is it the only factor which should be considered in your screen selection.

BRIGHTNESS VARIES WITH ANGLE

For it will be seen in Fig. 1 that the relative brightness of all screen surfaces varies with the angle from which they are viewed. It is here that the relative diffusion ability of a screen begins to have its effect; for it is this quality which determines how much or how little a screen surface falls off in relative brightness as the angle of view increases.

Fig. 1 shows clearly the basic ratio between the beaded surface and the matte surface in these two qualities. The beaded surface, *when it can be viewed from any position within a twenty degree angle on each side of the projection axis,* has a relative brightness which exceeds that of the matte screen. When viewed within a *ten* degree area, the beaded surface is markedly more brilliant than the matte type.

At the same time, it should be noted that a beaded screen falls off in reflective ability at a faster rate than does the matte screen. This is because of the highly directional quality of the beaded screen and its consequent inability to diffuse the image evenly in all directions.

From these data, the amateur filmer can draw certain conclusions. If his screening arrangements (at home or in

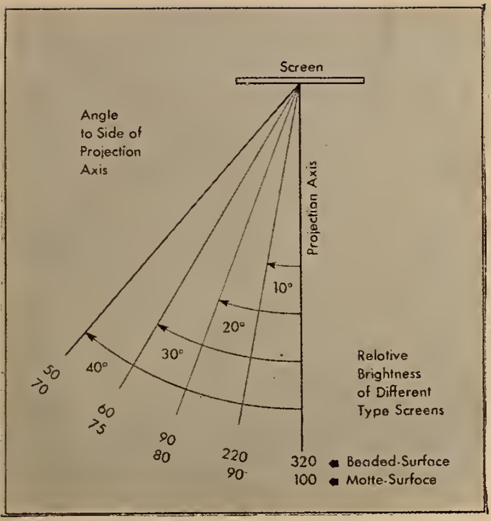

Screen
Angle to Side of Projection Axis
Projection Axis
10°
20°
30°
40°
50
70
60
75
90
80
220
90
320 ◄ Beaded-Surface
100 ◄ Matte-Surface
Relative Brightness of Different Type Screens

FIG. 1: Relative brightness and diffusion qualities of beaded and matte screen surfaces are seen above.

Lens Focal Length		Distance in Feet From Screen														
On 8mm. Projector	16mm. Projector	8'	10'	12'	16'	20'	25'	32'	36'	40'	50'	64'	75'	100'	125'	150'
		WIDTH OF PICTURE														
	⅝"	4'10"	6'0"	7'2"	9'7"	12'0"	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
	¾"	4'0"	5'0"	6'0"	8'0"	10'0"	12'6"	.....	.....	.....	.....	.....	.....	.....	.....	.....
	1"	3'0"	3'9"	4'6"	6'0"	7'6"	9'4"	11'11"	13'5"	14'11"	.....	.....	.....	.....	.....	.....
¾"	1½"	2'0"	2'6"	3'0"	4'0"	5'0"	6'3"	8'0"	9'0"	10'0"	12'6"	.....	.....	.....	.....	.....
1"	**2"**	**1'6"**	**1'10"**	**2'3"**	**3'0"**	**3'9"**	**4'8"**	**6'0"**	**6'9"**	**7'5"**	**9'4"**	**11'11"**	**14'0"**	**18'9"**	**23'5"**	**28'1"**
	2½"	1'2"	1'6"	1'9"	2'4"	3'0"	3'9"	4'9"	5'4"	6'0"	7'6"	9'7"	11'3"	15'0"	19'8"	22'5"
1½"	3"	.....	1'3"	1'6"	2'0"	2'6"	3'1"	4'0"	4'6"	5'0"	6'3"	8'0"	9'4"	12'6"	15'7"	18'8"
	3½"	.....	1'0"	1'3"	1'8"	2'1"	2'8"	3'5"	3'10"	4'3"	5'4"	6'11"	8'0"	10'8"	13'4"	16'0"
	4"	.....	.....	1'1"	1'6"	1'10"	2'4"	3'0"	3'3"	3'9"	4'8"	6'0"	7'0"	9'4"	11'8"	14'0"

Table courtesy *Bell & Howell Co.*

FIG. 2: The size of your projected picture is determined by projector-to-screen distance and the focal length of lens used. Screen areas covered by standard 1 and 2 inch lenses are set in heavy type.

a hall) make it possible to seat members of the audience within the twenty degree area mentioned, the beaded screen will be the more reflective. If, on the other hand, people must be seated outside of that area, the matte surface screen is indicated. (In connection with this ratio between relative brightness and diffusion, the silvered surface may be classed as having higher relative brightness than the matte but lower than the beaded. Therefore, it will fall off in brightness less swiftly than the beaded surface but slightly more swiftly than the matte screen.)

HOW BIG IS ENOUGH?

Having decided on the type of screen surface that will serve him best, the amateur filmer's next projection problem is probably that of screen size. "How *big* a screen should I get?" he generally asks. Although there are no exact answers to this question, it might be better to begin with if the question read, "How *small* a screen should I get?"

At This Lens-to-Screen Distance	*For This Size Picture*	*Use This Projection Lens*	*Use This Lamp With a Matte White Screen*	*Use This Lamp With a Beaded Screen*	*Use This Lamp With an Aluminum Screen*
10 feet	34" x 45"	1" f/2.5	—	750-watt	400-watt
10 feet	22" x 30"	1½" f/2.5	500-watt	400-watt	+
10 feet	16½" x 22"	2" f/2.5	400-watt	+	+
15 feet	34" x 45"	1½" f/2.5	—	750-watt	500-watt
15 feet	26" x 34"	2" f/2.5	750-watt	400-watt	+
15 feet	26" x 34"	2" f/1.6	500-watt	+	+
20 feet	45" x 60"	1½" f/2.5	—	—	750-watt
20 feet	34" x 45"	2" f/2.5	—	750-watt	400-watt
20 feet	34" x 45"	2" f/1.6	750-watt	400-watt	+
20 feet	22" x 30"	3" f/2	500-watt	+	+
25 feet	42" x 56"	2" f/2.5	—	—	500-watt
25 feet	42" x 56"	2" f/1.6	—	750-watt	400-watt
25 feet	29" x 38"	3" f/2	750-watt	400-watt	+
30 feet	51" x 68"	2" f/1.6	—	750-watt	500-watt
30 feet	34" x 45"	3" f/2	750-watt	500-watt	+
30 feet	26" x 34"	4" f/2.5	750-watt	400-watt	+
35 feet	60" x 80"	2" f/1.6	—	—	750-watt
35 feet	40" x 53"	3" f/2	—	750-watt	400-watt
35 feet	30" x 40"	4" f/2.5	—	500-watt	+
40 feet	68" x 90"	2" f/1.6	—	—	750-watt
40 feet	45" x 60"	3" f/2	—	750-watt	500-watt
40 feet	34" x 45"	4" f/2.5	—	750-watt	400-watt
45 feet	51" x 68"	3" f/2	—	—	500-watt
45 feet	38" x 51"	4" f/2.5	—	750-watt	400-watt
50 feet	42" x 56"	4" f/2.5	—	—	500-watt
60 feet	51" x 68"	4" f/2.5	—	—	750-watt

FIG. 3: Recommended combinations of lenses, projection lamps and screen surfaces for various picture areas are tabled above. Accessory lens speeds are growing faster and a wide angle lens is added for 8's.

For the tendency over the years among home projectionists has been to push up screen size beyond the point where it serves any purpose—often, even, to a size that is a genuine disservice. Largely, we believe, this expanding screen size came about simply because it could be done. The amazing brightness of the beaded screen and the almost universal equipment of home projectors with the fast *f*/1.6 lens and a projection lamp of 500 watts or more made quite possible an adequate image brilliance at screen sizes previously undreamed of. And so, for a time, screen areas expanded. It remains true, however, that your projection screen—especially in the home—*can be too big*. Let's see what standards there are to guide us.

DISTANCE AND SCREEN SIZE

Perhaps the most usual determining factor of screen size is the thoroughly practical one—how big is your room? In other words, what is the maximum distance that you can arrange between your pro- [Continued on page 386]

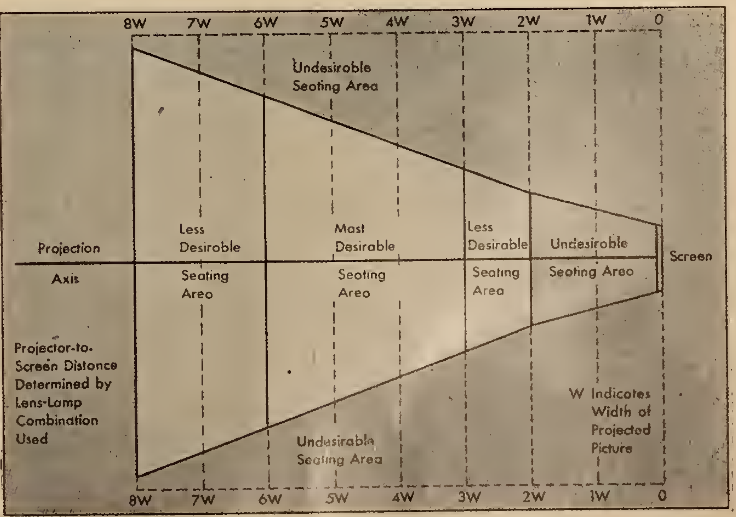

8W
7W
6W
5W
4W
3W
2W
1W
0
Undesirable Seating Area
Projection Axis
Less Desirable Seating Area
Most Desirable Seating Area
Less Desirable Seating Area
Undesirable Seating Area
Screen
Projector-to-Screen Distance Determined by Lens-Lamp Combination Used
Undesirable Seating Area
W Indicates Width of Projected Picture
8W
7W
6W
5W
4W
3W
2W
1W
0

FIG. 4: Desirable seating areas are determined by angle of view and distance from screen—in the latter case, from three to six times the width of screen.

FILMING THE ROYAL ROAD

DON CHARBONNEAU, ACL

EL CAMINO REAL—the King's Highway—is California's storied coastal route from the Mexican border to San Francisco and beyond, so named by her valiant pioneer, Fra Junipero Serra, nearly 200 years ago. It was his dream to build a chain of Franciscan missions along this road from San Diego in the south to the northernmost point of Spain's colonial empire in America. His dream was fulfilled; but, having personally founded nearly half of them, he died before all of the twenty one were completed.

California's early history is inextricably bound up with the missions, first outposts of Spanish rule in the rude young land. Around the missions grew up the villages and towns which have become the flourishing cities of today. From the ways of the good padres developed California's vast agricultural system—her citrus industry, huge ranchos and rich vineyards. Her style of architecture, the acknowledged charm of which is well known, is a heritage from the humble Franciscan brothers. Much more besides can be laid to the influence of the mission builders, but it is to the missions themselves we would direct your attention here.

SAN JUAN CAPISTRANO, famed for its swallows which return annually on St. Joseph's Day, lies halfway between Los Angeles and San Diego.

SAN ANTONIO DE PADUA, one of the few missions as yet unrestored, shows clearly the austere architecture of many of these structures.

SAN MIGUEL ARCANGEL, midway up the California coast, has large windows in one side wall which suggest possible interior shooting.

RICH FILMING REWARDS

Few highways in America can match the romance and color of El Camino Real. None can surpass the poetic beauty and picturesque settings of the old missions. It would be difficult to find a subject for filming as rich and varied as this historic trail (flowing past the modern splendors of the Golden State), its old landmarks graphic examples of an exciting and colorful epoch in our past. Movie makers with a zest for the different and an eye for harmonic composition need add only the ever important dash of imagination to come up with a vivid and enchanting picture of one segment of Americana. Some of the mission interiors cannot be filmed because of light limitations. Those that permit shooting call for a fast, wide angle lens.

THE MISSION DESIGN

No two of the missions are alike, though possessing common architectural characteristics. Constructed of stone and adobe, they were finished inside and out with mud plaster and then whitewashed. The interior walls sometimes were decorated with simple paintings. All have pitched roofs, covered with tiles, square towers with domed or arched belfries and were constructed around patio quadrangles that included such auxiliary buildings as kitchen, workshop, tannery, weaving room, cells for the monks and quarters for the Indians, servants and visitors. It has been said that the engaging simplicity of the missions resulted from the vow of poverty to which the Franciscans were pledged and the limited resources of material and skilled labor with which they had to work. Their relative austerity, which is their charm, is in striking contrast with the ornate Churrigueresque style of vice-regal Mexico.

DURING RESTORATION of San Miguel (see interior on opposite page) the original adobe bricks were broken up by the padres and recast for same building.

SAN CARLOS BORROMEO, near colorful Carmel, is the final resting place of Fra Junipero Serra, revered father of entire California mission system.

Religion and romance, peace and plenty, call to the discerning cameraman along the Mission Trail

MISSION BEGINNINGS

Fra Junipero Serra, who came to Mexico just 200 years ago, had a preconceived plan for the missions when he was appointed first president of California Missions. His plan envisioned a chain of missions up the coast of Alta California spaced about a day's travel or twenty to thirty miles apart. In 1769 the first of these was founded by Father Serra at San Diego, which he named San Diego de Alcala, after the name given the region many years earlier by a Spanish explorer.

Although the mission trail now stretches from San Diego in the south to Solano in the north, the missions were not built in this order. For convenience sake, however, we shall describe them as they would be visited traveling north from the Mexican border. No explicit instructions to the traveler are needed, as nearly all the twenty one are on or not far off El Camino Real, U.S. 101. The familiar mission bells set at frequent intervals along the route, used by the traveler of old to announce his approach to the mission, also serve as guides to the modern visitor, directing him to the nearest mission site.

SAN DIEGO DE ALCALA

Mission San Diego grew and prospered during the succeeding years. After the Republic of Mexico came into being, it fell on evil days, as did all the missions of California. Greedy civil administrations, covetous of mission lands and wealth, finally suceeded in passing a series of secularization decrees by which the missions passed into the hands of civil authorities. San Diego was sold and became a private residence for a time, later to become a military post. American troops were stationed there during the Mexican War. For several years thereafter it was neglected and began to crumble. In 1862 President Lincoln returned it to the Catholic Church. The mission as it stands today represents considerable restoration, though the facade is of original construction. The wall-type bell tower is part of the careful restoration. It is now a public museum, a monument to Father Serra.

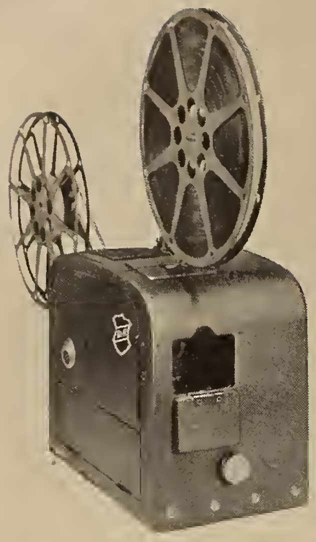
SAN LUIS REY DE FRANCIA

Moving north from San Diego to Oceanside, we come to the second mission, San Luis Rey de Francia, founded in 1798, the eighteenth one of the chain to be established. It was named for the crusad-

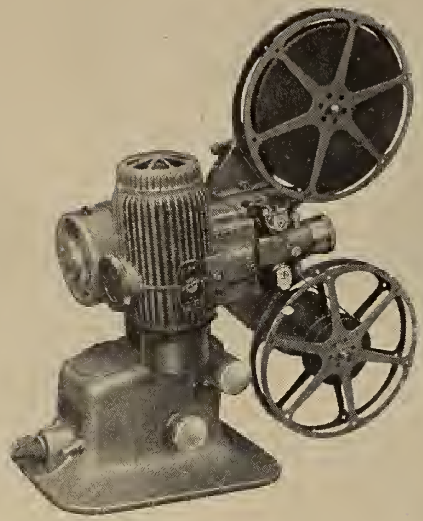
[Continued on page 387]

Photographs courtesy California Mission Trails Assoc.

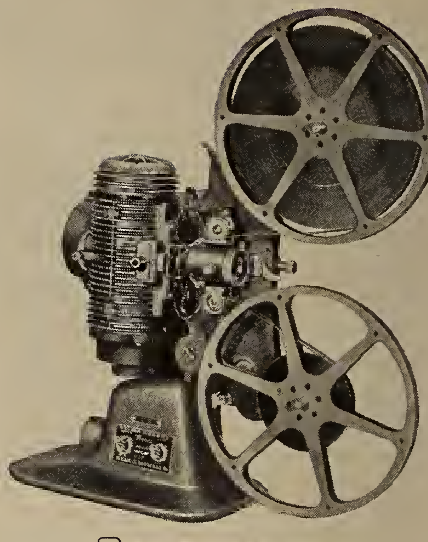
SANTA BARBARA, Queen of the Missions, has seen uninterrupted religious use since its founding in 1782. Present building dates from 1812.



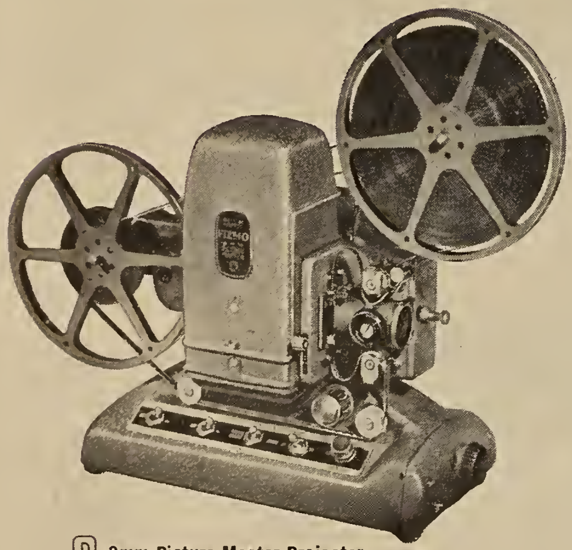
A **16mm Single-Case Filmosound**



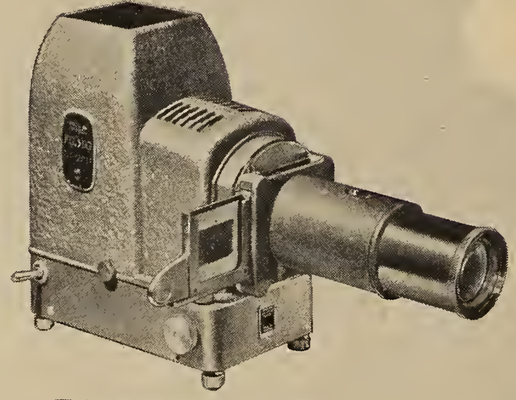
B **16mm Diplomat Projector**



C **8mm Regent Projector**



D **8mm Picture Master Projector**



E **Duo-Master Slide Projector**

Only B
this bi

Under the exc
plan, you can b
equipment a si
price penalty!
See your deale
& Howell boo
Start building
thought you co

Give your summer movies that final pe

Add to your winter's fun by using Bell & Howell equipment for editing and showing those precious films you took last summer! Look through this list for that equipment you've been wanting!

A **16mm Single-Case Filmosound.** Engineered for perfect performance, durability, low operating cost. Brilliant screen illumination. Lightweight, easy to carry. For sound and silent films. With 6-inch built-in speaker, only $399.50. Larger, separate speakers available.

B **16mm Diplomat Projector.** All-gear drive means quiet, smooth operation, long life. Brilliant illumination. Professional results. $273.30.

C **8mm Regent Projector.** Better screen illumination than any other popular make. 400-foot film capacity. Flicker-free pictures, complete film protection. Now only $149.50.

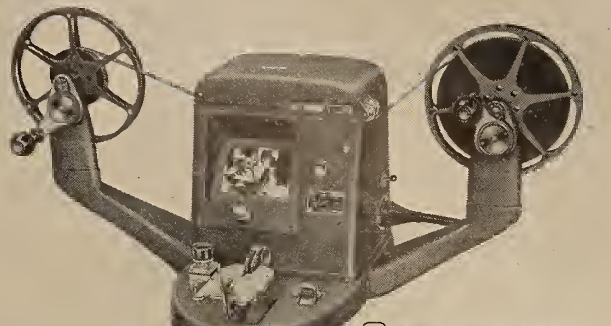
D **8mm Picture Master Projector.** A true master in the 8mm field. Superior optical system for brilliant projection. Floating film construction protects fil against wear. $262.00.

E **Duo-Master Slide Projector.** Brightest il lumination of all 300-watt projec tors. Streamlined, sturdily built. Accom modates 2x2 slides. $96.50.

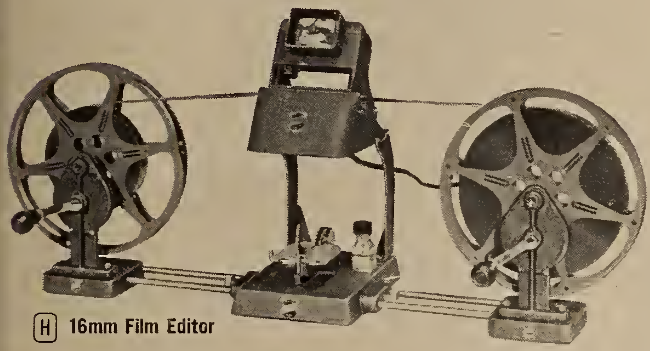
F **16mm Filmotion Editor.** Filmotion Viewe with scratch-proof film channe shows miniature movies; press a lever t cut slit in film edge for identifying splic ing point. Also includes Model 136 Splice two Heavy-duty Rewinds. Ultimate i personal editing equipment. $151.00.

G **8mm Filmotion Editor.** Finest in 8mr field. Includes Filmotion Viewer, 13

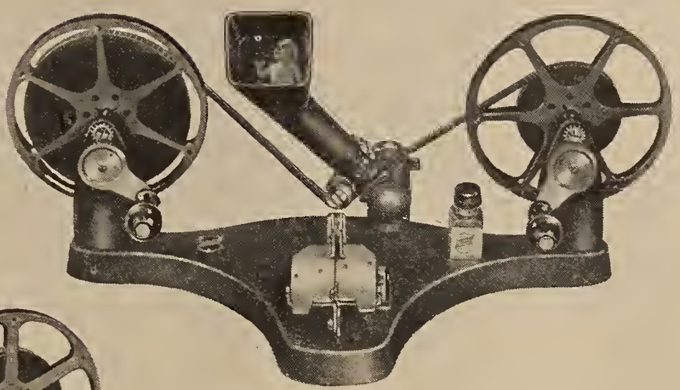
F 16mm Filmotion Editor



G 8mm Filmotion Editor



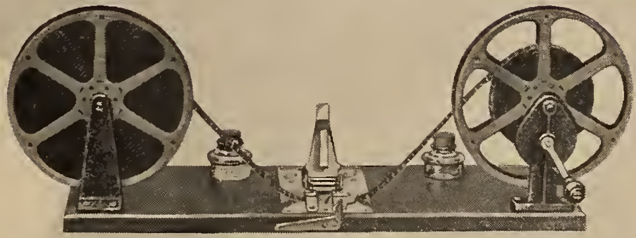
H 16mm Film Editor



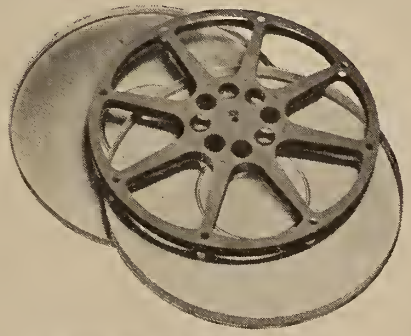
J 8mm Film Editor

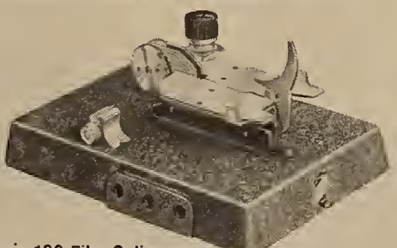
es you
ntage!

I Add-A-Unit
Howell editing
it a time—at no
atch perfectly.
sk for the Bell
ting Is Fun."
lete editor you
ord!



K 8mm and 16mm 72-M Rewind and Splicer





L 8mm and 16mm 136 Film Splicer

M 8mm and 16mm B&H Reels

ct touch!

Splicer, two Rewinds for 8mm film only. $118.00.

H **16mm Film Editor.** Consists of 136 Splicer, two Rewinds and B&H Direct Viewer. Provides brilliant, enlarged, single-frame image for exact choice of cutting point. 400-foot capacity, $72.00. 2000-foot capacity, $80.00.

J **8mm Film Editor.** Similar to 16mm Editor, but for 8mm film. Simple, accurate operation. $51.50.

K **8mm and 16mm 72-M Rewind and Splicer.** Takes 8 and 16mm reels as large as 400 feet. Standard geared rewind and one plain reel spindle. $15.50.

L **8mm and 16mm 136 Film Splicer.** Makes strong, permanent welds that pass unnoticed through projector. Heavily built with cast metal base. $21.50.

M **8mm and 16mm B&H Reels** have B&H touch-threading feature. No sharp edges. Rust-proofed, spring steel, rigid yet resilient. 8mm 200-foot 60c, 400-foot 80c; 16mm from 400-foot, at 80c, to 2000-foot, $5.25.

B&H Cans are strong, light, satin-finished aluminum, ribbed for rigidity. Write with pencil right on the can. 8mm 200-foot 60c, 400-foot 80c; 16mm from 400-foot, 80c, to 2000-foot, $3.95.

Precision-Made by **Bell & Howell**

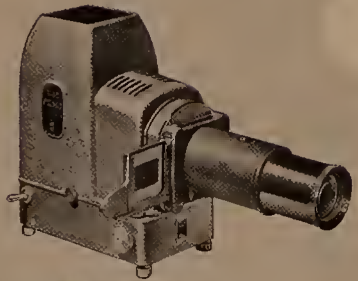
Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World

(A) 16mm Single-Case Filmosound

(B) 16mm Diplomat Projector

(C) 8mm Regent Projector

(D) 8mm Picture Master Projector


(E) Duo-Master Slide Projector

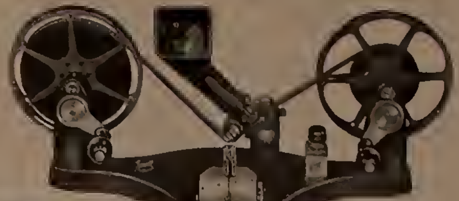
(F) 16mm Filmotion Editor

(G) 8mm Filmotion Editor

(H) 16mm Film Editor

Only B&H gives you this big advantage!

Under the exclusive B&H Add-A-Unit plan, you can buy Bell & Howell editing equipment a single unit at a time—at no price penalty! Units match perfectly. See your dealer today—ask for the Bell & Howell booklet "Editing Is Fun." Start building that complete editor you thought you couldn't afford!


(J) 8mm Film Editor

(K) 8mm and 16mm 72-M Rewind and Splicer

(L) 8mm and 16mm 136 Film Splicer

(M) 8mm and 16mm B&H Reels

Give your summer movies that final perfect touch!

Add to your winter's fun by using Bell & Howell equipment for editing and showing those precious films you took last summer! Look through this list for that equipment you've been wanting!

(A) **16mm Single-Case Filmosound.** Engineered for perfect performance, durability, low operating cost. Brilliant screen illumination. Lightweight, easy to carry. For sound and silent films. With 6-inch built-in speaker, only $399.50. Larger, separate speakers available.

(B) **16mm Diplomat Projector.** All-gear drive means quiet, smooth operation, long life. Brilliant illumination. Professional results. $273.30.

(C) **8mm Regent Projector.** Better screen illumination than any other popular make. 400-foot film capacity. Flicker-free pictures, complete film protection. Now only $149.50.

(D) **8mm Picture Master Projector.** A true master in the 8mm field. Superior optical system for brilliant projection. Floating film construction protects film against wear. $262.00.

(E) **Duo-Master Slide Projector.** Brightest illumination of all 300-watt projectors. Streamlined, sturdily built. Accommodates 2x2 slides. $96.50.

(F) **16mm Filmotion Editor.** Filmotion Viewer with scratch-proof film channel shows miniature movies; press a lever to cut slit in film edge for identifying splicing point. Also includes Model 136 Splicer, two Heavy-duty Rewinds. Ultimate in personal editing equipment. $151.00.

(G) **8mm Filmotion Editor.** Finest in 8mm field. Includes Filmotion Viewer, 136 Splicer, two Rewinds for 8mm film only. $118.00.

(H) **16mm Film Editor.** Consists of 136 Splicer, two Rewinds and B&H Direct Viewer. Provides brilliant, enlarged, single-frame image for exact choice of cutting point. 400-foot capacity, $72.00. 2000-foot capacity, $80.00.

(J) **8mm Film Editor.** Similar to 16mm Editor, but for 8mm film. Simple, accurate operation. $51.50.

(K) **8mm and 16mm 72-M Rewind and Splicer.** Takes 8 and 16mm reels as large as 400 feet. Standard geared rewind and one plain reel spindle. $15.50.

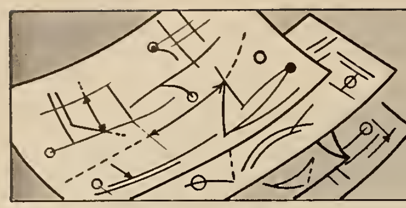
(L) **8mm and 16mm 136 Film Splicer.** Makes strong, permanent welds that pass unnoticed through projector. Heavily built with cast metal base. $21.50.

(M) **8mm and 16mm B&H Reels** have B&H touch-threading feature. No sharp edges. Rust-proofed, spring steel, rigid yet resilient. 8mm 200-foot 60c, 400-foot 80c; 16mm from 400-foot, at 80c, to 2000-foot, $5.25.

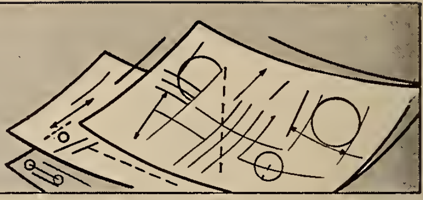
B&H Cans are strong, light, satin-finished aluminum, ribbed for rigidity. Write with pencil right on the can. 8mm 200-foot 60c, 400-foot 80c; 16mm from 400-foot, 80c, to 2000-foot, $3.95.

Precision-Made by **Bell & Howell**

Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World



The Clinic



COMPOSITION FINDER

Those movie makers using the Bolex camera—either 8mm. or 16mm.—should keep in mind the slight additional convenience provided by the detachability of its tubular viewfinder.

This is that it can be used off the camera and simply in the hand as a finder for composition, lighting, angles and the like. Also, when lining up shots in this way, the cameraman should not forget the selective possibilities offered by the finder's optical correction for lenses of three focal lengths.

I have often used the finder in this way, both on occasions when I have the camera along and intend shooting, as well as on exploratory walks when I carry the finder only, making scene notes for future shooting.

Ralph R. Eno, ACL
New York City

LEVEL ON TRIPOD

Reading in May Movie Makers the most interesting article by Maury Kains, ACL, called *Gadgets for Your Camera*, prompts me to outline my own method for mounting a two-way level in connection with tripod and camera.

My difficulty (which I imagine may be that of many others) was that there was no room for the level on either the fixed head or the pan and tilt head of my tripod. I solved this by obtaining a circular sheet of stainless steel .06 of an inch thick and 5 inches in diameter. This latter dimension should be determined by the diameter of one's pan-tilt head—which it obviously must exceed. A hole was drilled in the center of this sheet big enough to pass the ¼ inch tripod screw and the level was mounted at the edge of the plate with removable machine screws—for easy replacement if accidentally damaged.

In use, the stainless steel sheet is placed over the fixed head of the tripod and the pan-tilt head over the sheet, thus holding it in place. There is, in my arrangement, just enough room for the level and, mounted in this way, it can be used in conjunction with a number of combinations of tripods and pan-tilt heads.

William C. Roeger, ACL
Chalfont, Pa.

ILLUMINATED TITLES

An effective method of making illuminated titles—either in black and white or color, and without a formal titling setup—is to cut a stencil of the title in paper, put a flood light in back of it and shoot.

For either monochrome or color titles, first house an RFL-2 photoflood in a wooden box, making sure that it is accurately centered in the open side of the box. From opaque paper now cut a frame with outside dimensions the size of the box opening and extending in from it 2 inches on each side.

The title lettering is cut in your selected sheet of paper with a stencil cutter such as is commonly used in most shipping rooms. If you are shooting on color film, the paper to be stencil-cut should be translucent in character (so that some light will glow through it) and one of the darker colors such as blue, green or maroon should be selected. If monochrome is your title stock, cut your stencil in opaque paper similar to the frame.

In either case, the title sheet is now gummed to the opaque paper frame, the combination backed with a sheet of white tissue paper to diffuse the light passing through the stencil, and the whole thing is attached to the box opening with thumbtacks. Then film as usual.

This type of stenciled setup need not be limited to title letters only. It can be extended effectively to filming such seasonal cutouts as pumpkins and witches for Hallowe'en, rabbits for Easter or bells and a tree for Christmas.

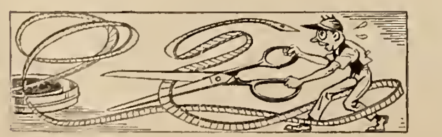
Ernest J. Oliver
Trenton, N. J.

Pictures, plans and ideas to solve your filming problems

IMPROVED 8MM. SPLICES

As every careful 8mm. filmer will know, the splice created on that film by available splicing instruments extends well into the film frame (sometimes over as much as 50 percent of the area) and is unavoidably noticeable on the screen. Dissatisfied with this situation, I have for some time now been splicing my 8mm. films as follows:

(1) The ends of the two strips of film to be joined are *both* cut at the frame line. (2) The emulsion is scraped from the entire area of the end frame of the left strip. (3) Cement is applied over this scraped area and the entire corresponding frame of the right strip is positioned over it. (4) Pressure is applied till the splice welds, and then excess cement is wiped carefully from both sides of the film.



The resultant splice is wholly unseen during projection and, because of the full-frame overlay, is far stronger. Since no existing splicer is designed to apply pressure over an entire frame, this part of the operation must be done manually. The benefits, however, I believe are worth it.

F. B. Harrison
Twyford, Berks., England

CUTTING TITLE LETTERS

To those unfortunates who, like myself, can scarcely draw a straight line, may I suggest my method for creating block titling letters for use with colored films.

First secure a supply of suede finished papers in color and on the back of the one selected rule off quarter inch squares. Then, with a razor blade or other sharp instrument, cut out units of nine squares each—i.e., larger squares of three ¼ inch blocks on each side. From these any letter may then be cut with ease and mounted on your selected background.

A further refinement may be attained by mounting one's letters on a black matte background and, with a 60 degree square, marking off a shaded effect behind them from the black paper. This shading is then trimmed out with the razor and the entire thing mounted on a second background.

J. Maddison
Ilford, Essex, England

TRY TABLETOP TITLING

Action and illusion are combined in the creative magic of miniature title settings

ADRIAN J. LUSTIG, ACL

SOME movie makers I know seem to feel that once the summer season is over their shooting season is over as well. I can't agree. Frankly, I feel there is also plenty of fun—and creative fun, at that—in the many operations which transform plain exposed footage into a finished film.

There are all the steps of the editing process—scene listing, cutting, rearranging and splicing—which are of the first importance. Then comes the matter of titling. For your subtitles, you'll probably prefer rather simple cards without too much background decoration. But for my lead and end titles I have found that thematic decoration (something which ties in with the subject matter) is attractive and interesting. And of all the various ways these titles can be set up, perhaps the tabletop method is the most fun.

SETTING MATCHES SUBJECT

You'll find a couple of examples illustrated on this page. We had taken the previous summer one of those typical automobile trips to the Far West from our home in Detroit. Thus, for the lead title reading *Go West!* I decided to rig up a western setting, replete with a mountainous background, a desert-like foreground and a bevy of cowboys. For the end title, I changed the terrain to resemble the rolling hills and farmlands of Michigan. Then, in the foreground, I placed beside the highway a typical billboard which, instead of advertising, carried the legend—*When in Detroit, Visit the Lustigs.*

BACKGROUNDS TO ORDER

Your background setting for tabletop titling will be in the form of a picture. These can be selected from many different sources—magazines, travel folders, art supply stores and hobby shops—depending on the size of title area you elect to work with. As will be seen in the illustrations, my setup was large in size. Thus, my mountain and farmland backgrounds are natural colored lithographs, 21 by 44 inches overall, which I found in a hobby shop catering to model railroaders. They come in many different settings and sell for around a dollar a sheet in this size.

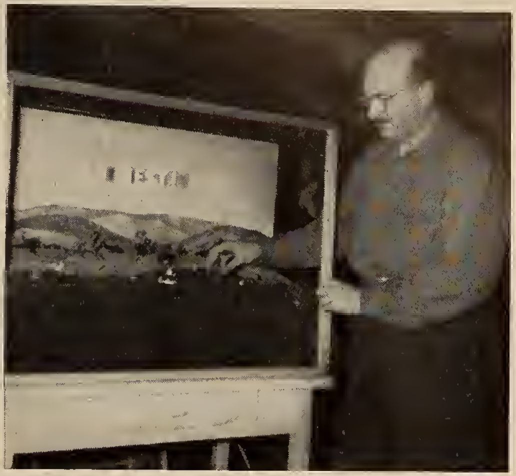
THE MINIATURE FIGURES

The small figures—cowboys, horses, a cow, mule and sheep—and the miniature automobile are widely available at dime stores, toy departments and hobby shops. The shrubs, bushes and undergrowth used to dress the two settings I found in a variety package at the dime store; they were intended, I believe, for use in making up Chinese Ming trees. The sand used for simulating the desert in the western scene, and used again for the country road in the farm setting, is bird-cage gravel, also from the Five and Ten. If you have it available, probably natural sand, sifted, will do the job as well. The simulated grass in the foreground of both settings, and in the pasture of the farm scene, is simply artificial grass matting obtainable at window display houses. You might also be able to pick up odd pieces of this stuff from the display man at your local department store, where it is widely used in window dressings.

HOMEMADE BILLBOARD

The miniature billboard I made myself. It is comprised of a light wooden frame which holds a sheet of cardboard. The lettering and simple design were hand lettered. I now feel that the entire unit could have been made from cardboard, and I discovered after building mine that the model railroad hobby shops offer an assortment of typical billboards.

In making the two settings, these materials were mounted on pieces of board which stretched from the grass bordered highway in front to the backdrop picture in the rear. The boards were arranged at a slight upward angle towards the backdrop, thus adding [Continued on page 383]



LEAD TITLE SETUP for author's western trip film presents cowboys against a mountainous backdrop.

A SHEET OF GLASS, eighteen inches from backdrop, carried title letters for silhouette against sky.

END TITLE SETUP featured homemade billboard by road reading: *When in Detroit, Visit the Lustigs.*

Hints from Hollywood

Aids for the amateur cameraman, to be seen in current theatrical films

WHAT must be part of the general escape mechanism in operation in the other arts is strongly evidenced in the current output of the major studios on both sides of the Atlantic, resulting in an overwhelming array of lavish costume pictures. Period or modern, however, basic cinematic techniques employed professionally provide meaty study for the amateur, who will find in them tricks of the trade eminently suitable for adaptation to his own needs. —D. C.

VIGNETTE OF VIOLENCE

Prince of Foxes: The tempestuous times of the Renaissance dictator, Cesare Borgia, as recorded in the best selling novel by Samuel Shellabarger, have been brought to the screen by Twentieth Century-Fox with imagination, good taste and a passionate devotion to detail.

The film was produced in Italy as a starring vehicle for Orson Welles, the theatre's one time fair haired genius. Italy's ancient countryside, her castles and churches, provide authentic backgrounds for the proceedings, which are related in simple chronological order to match the objective photographic technique employed.

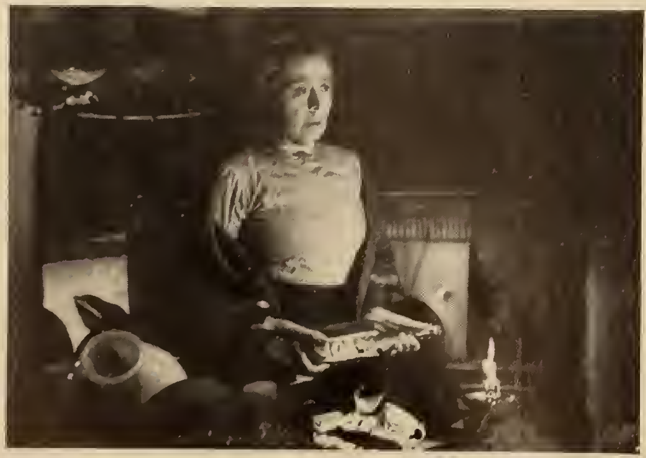
The most impressive passages in the production are the expertly staged and convincing battle sequence and the extravagant banquet scene, representing the best mounting of such material since *Henry V*. The most useful techniques for amateur study are the skillful editing and the judicious use of cross cutting in the battle scenes, used to record various events over a wide field of action.

MUSIC HATH CHARMS

Song of Surrender: Springtime in Connecticut, 1906, is the time and place of this tender Paramount romance. Involving the puritanical views of the small town inhabitants, the story centers on the conflict between an uneducated farm girl's desire for beauty and affection and her devotion to her fifty year old spouse. The simple story of love and anguish is played out against the austere New England countryside, accentuating the powerful emotional undertones of the drama.

Objective but dramatic use of the camera helps materially to sustain the mood and spirit created by the setting and the performers. A neat little trick of following the gaze of one or another character with a slow pan to pick up the object being looked at is used effectively at several points. It makes for a smooth follow-through in individual sequences and an excellent transitional device from scene to scene.

London Film Studios



LOW ANGLE LIGHTING, plotted as if it came from the single candle in scene, lends accent to this dramatic shot from *Dolwyn*.

OF OUR TIMES

Sword in the Desert: Recent historic events in the Middle East, out of which the new state of Israel emerged, provided the material from which Robert Buckner wrote and produced this topical drama for Universal-International. The events depicted take place during the last days of the British Mandate, rather than during the subsequent war, but the dramatic possibilities offered are no less great. Despite praiseworthy motives, the theme is badly mishandled by attempts at sugar-coating.

The unique aspect of the production, which may interest amateurs, is that four fifths of the footage was exposed on infra-red film—to simulate night scenes. Credit for this most effective photographic handling must go to chief cinematographer Irving Glassberg.

ACROSS THE YEARS

Dolwyn: From London Film Studios, in England, comes an offering of modest proportions but significant content, a homely tale of simple folk in a rustic setting. The film so closely approximates greatness that the failure to achieve it, because of the unfortunate distortion of the climax, is all the more disappointing.

The story concerns a village of Dolwyn, in North Wales, and its struggle for existence as a neighboring manufacturing center seeks to flood it to gain additional water supply. Merri, a humble and respected widow, is the focal point of the action, first as she rises to become the savior of the village and then, later, as she destroys it with her own hands. The performance of Merri by Dame Edith Evans provides one of the truly great moments in recent film history.

The initial fade-in reveals a weathered sign which is being studied by some tourists. It describes the flooding of Dolwyn, while in the distance, beyond the sign, can be seen the tip of a church steeple, all that remains of the doomed village. A watery dissolve focuses attention upon the steeple and, when the dissolve is completed, the old village emerges as it was in 1892, before the flood waters destroyed it. Related integrally to the story line, such a device could be adapted, with variations, to many opportunities in amateur production.

Also worthy of study is the exceedingly effective use made of the music and sound generally. Silence is an adjunct of sound, and frequently in *Dolwyn* it is silence that most eloquently underlines a dramatic situation. Judiciously used, it may also heighten the value of the music and narrative when used.

BREAK IT UP!

SIDNEY MORITZ, ACL

THIS is, the sociologists tell us, the age of specialization. No longer can one man hope to be fully informed (or perhaps even interested) in every activity which goes on around him in our complex world. He specializes in his work, and in his training for that work. Perhaps somewhat the same thing is taking place even in our hobby of amateur movies.

Certain it is that such a specialization of interest is to be found today among the members of any urban amateur movie club. Some want to see pictures, others want to hear lectures. A few may wish to film together, the many wish to work free-lance. The alert amateur movie club, acting through its program committee, must keep these divergent preferences in mind. It must, as far as is possible, provide *some*thing for *every*body.

INTERESTS DETERMINE DEMANDS

To estimate intelligently the needs of movie club members, it is well to consider the reasons which prompted them to join a club. Briefly, and not necessarily in order, they may be enumerated as follows:

1. To learn the fundamentals of movie making.
2. To improve their techniques.
3. To screen their films for constructive criticism.
4. To present their pictures publicly in the club and elsewhere.
5. To observe the results other beginners are getting.
6. To see the very best in non-theatrical filming.
7. To keep abreast of new techniques and of new equipment.
8. To enjoy social contacts in the pursuit of their hobby.

NOT ONE FOR ALL

It is obvious that only a few members are likely to be interested in *all* of the phases of membership activity. It is also recognized that some of them make movies, others find pleasure only in viewing them, while still others are primarily gadgeteers or technicians. It is likewise apparent that the reading of minutes, the passing of resolutions and parliamentary discussions in general are invariably most unpopular.

DIVIDE AND CONQUER

The Metropolitan Motion Picture Club, in New York City, with which I have been associated for nearly twenty years, has solved this problem by providing for a high degree of departmentalizing of its various functions. Its board of directors determines policies and sets up a plan of operation for the coming season or seasons. The gatherings of this group are informal. Parliamentary procedure is followed only where absolutely necessary to assure legality of the actions taken. The meetings are brief but conducted so capably that much is accomplished by quiet discussion within a short space of time.

J. C. Vogel, ACL

INFORMAL GATHERINGS, held alternately with a club's regular meetings, are ideal for demonstrations of varied techniques.

PARTIES AND PICTURES

During the year an occasional party, as at Christmas, or a special dinner at the end of the club season, serves to bring the members together for a wholly social function.

Once a year at the club's Gala Night, a special presentation of local, national and international award winning films takes place. This screening (in a 700 seat theatre) is often hailed as the year's outstanding show in the world of amateur movie making. The house is invariably sold out well in advance of the performance.

MEETINGS—REGULAR AND SPECIAL

The club's principal meetings (which most of the several hundred members attend) are held once a month. Programs at these gatherings consist solely of screenings of the very best films produced either by members of the club or by guests invited because of the excellence of their films. There are no discussions, demonstrations or lectures at these get-togethers. The programs, which begin on time, are well balanced and must measure up to the very exacting standards of showmanship set up by the board of directors.

But the activities thus far outlined do not answer all of the interests previously mentioned. To meet this need, supplementary meetings (held in bi-weekly alternation with regular meetings) are scheduled once a month from October through May. These are informal gatherings, attended only by those specifically interested in the subject up for discussion or demonstration. These subjects (during a season) are aimed to cover all phases of movie making—such as care and use of cameras and equipment, editing, titling, scoring, writing narration, continuity, family and wedding pictures, documentaries, scenics, travelogs, film stories and other topics which may be suggested or requested. Competent [Continued on page 390]

Specialization, says this experienced movie club executive,
provides the secret of program success—something for everybody

News of the Industry

Up to the minute reports on new products and services in the movie field

KODAK'S Flurolite enlarger blazes new trails with its integrating sphere lamphouse. Pre-coiled power cord keeps things trim.

GE prices down

An across-the-board retail price reduction on all photoflash lamps has been announced by General Electric's lamp department. Largest reduction affected the most popular size of photoflash bulb, the No. 5. which drops in price from fourteen to twelve cents. All flash bulbs other than the No. 5 and No. 22B, which also was cut two cents, were reduced one cent in price.

Presto-Splicer

Prestoseal Manufacturing Corporation, producers of an electric automatic splicer for use on magnetic recording tape, is now marketing the Presto-Splicer Professional Model, designed to splice 35mm. and 16mm. safety motion picture film, as well as magnetic tape. The splicer handles all types of safety film base, including the new Tri-acetate stock.

Its operating principle is a combination of controlled heat and pressure, applied in precise. automatically controlled time cycles. No scraping or cementing is necessary. and the butt-welded ends do not add any thickness to the film. Full information on the Presto-Splicer may be had from Leonard A. Herzig, sales manager, Prestoseal Manufacturing Corporation, 38-01 Queens Boulevard. Long Island City, N. Y.

Kodak enlargers

A revolutionary new type of photographic enlarger. expected to have wide application as a camera and title making and copying device, has been announced by the Eastman Kodak Company. Two models of the new unit—the Kodak Flurolite enlarger and the Kodak Hobbyist enlarger—will accept negatives or transparencies from 35mm. to 2¼ by 3¼ inches.

The Kodak Flurolite enlarger provides the basis for a complete 2¼ by 3¼ inch photographic outfit. Two different camera backs can be fitted to the unit to equip it for the production of either 2 by 2 inch color slides or 2¼ by 3¼ inch negatives. The camera unit can be used either on the enlarger stand for copying or title making purposes. or as an independent view camera unit with swinging and revolving back for slide production purposes. The camera bellows will permit infinity with 101mm. focal length lenses. As an enlarger, the new unit is particularly well suited to the production of color prints and separation negatives.

KODAK'S new lamphouse also appears in the Hobbyist enlarger, a model devised for the economically minded. $47.50, including tax.

Because of a new, spherical design of the lamphouse, the Kodak Flurolite enlarger is approximately six times as efficient. watt for watt. as condenser enlargers heretofore available. It is approximately thirty five times as efficient as standard diffusion type enlargers. It will be priced at $112.50, including federal tax, and will be available this month.

The Kodak Hobbyist enlarger is a low priced enlarger that enables photographers to do their enlarging without frills or adjustments. Priced at $47.50. tax included. it features the same new lamphouse design as the Kodak Flurolite enlarger. On the market in November.

DeJur reduction

Retail price of the DeJur Dual Professional Lifetime exposure meter has been lowered from $32.50 to $24.50. federal tax included. Measuring both reflected and incident light. the meter is manufactured by DeJur-Amsco Corporation. 45-01 Northern Boulevard. Long Island City 1. N. Y.

Eastman House

Opening date for George Eastman House will be November 9, according to an announcement by Dr. C. E. Kenneth Mees, president of the photographic center in Rochester. N. Y. Plans for the opening include ceremonies to be held in both the Eastman Theater and the House.

Construction of the Dryden Theater will begin shortly after the opening of the photographic center. The theater, a gift of Mr. and Mrs. George B. Dryden, of Evanston, Ill., will cost about $200,000.

George Eastman House, built in 1905 by George Eastman for himself and his mother, was set up as an independent photographic educational institute in June, 1947. Mr. Eastman had bequeathed the mansion to the University of Rochester at the time of his death in 1932, as a home for the university's president.

35th edition

Association Films, Inc., announces the release of the thirty fifth edition of its catalog of selected motion pictures, listing more than 1300 titles. Requests for the catalog may be sent to Association Films, Inc., at 35 West 45th Street, New York 19, N. Y.; 206 South Michigan Avenue, Chicago, Ill.; 3012 Maple Avenue, Dallas, Texas, or 351 Turk Street, San Francisco, Calif.

Ampro Stylist

The Ampro Stylist, a one-case, portable 16mm. sound projector, weighs less than 29 pounds and sells for $325.00. The Stylist features an 8 inch Alnico speaker and many magnesium and plas-

LIGHTWEIGHT and low cost mark the Ampro Stylist, a 16mm. sound projector that weighs less than 29 pounds.

tic parts, which account for the low weight. Full details and specifications may be had by writing to Ampro Corporation, 2835 North Western Avenue, Chicago 18, Ill.

Ektachrome data As a special service, the Eastman Kodak Company is now packing an information slip in each box of its Kodak Ektachrome sheet film. The slip indicates the amount that normal exposure should be increased or decreased if any variation from the published A.S.A. Index is necessary for that particular emulsion coating. An identifying sticker is being attached to all Ektachrome film boxes that contain the new information slip.

SMPE meeting The 66th Semi-Annual Convention of the Society of Motion Picture Engineers will be held October 10 to 14 at the Hollywood Roosevelt Hotel, in Hollywood. Twenty four papers will be delivered at the sessions.

"Slides" A fourth edition of the Kodak data book, *Slides,* is now being distributed by the Eastman Kodak Company. The edition features an expanded section on making Kodachrome title or graph slides and a greatly enlarged section on making a slide presentation. Priced at thirty five cents, the booklet is available through all dealers.

Ektalite lens The Kodak Ektalite field lens, which increases overall ground glass brightness by approximately 250 percent, will now be installed in Kodak Reflex I cameras. Installation includes dismantling of the camera's finder assembly, insertion of the lens with a new type of supporting frame, refocusing of the finder lens to compensate for the addition and reassembly of the finder system.

The charge for installing the new lens, adding a new name plate (Kodak Reflex IA Camera) and readjusting the viewing system will be $10.00. The repair may be ordered through any Kodak dealer.

Victor Clamp-bar Owners of various types of clamp-on lighting units often find it desirable to use these on stands. The new Victor No. 564 Clamp-bar (95¢), used with a two section Victor S2 stand ($3.25) or a three section Victor S3 stand ($5.10), makes this possible. The bar has a green hammerloid finish and mounts on any 3/8 of an inch stand rod.

In connection with the Clamp-bar, a new Victor screw stud No. 565 (25¢) enables various items of equipment to be attached to the 3/8 of an inch top rod of any stand when it is screwed into their tripod sockets. The Victor line of photographic specialties is manufactured by Jas. H. Smith & Sons Corporation, Griffith, Ind.

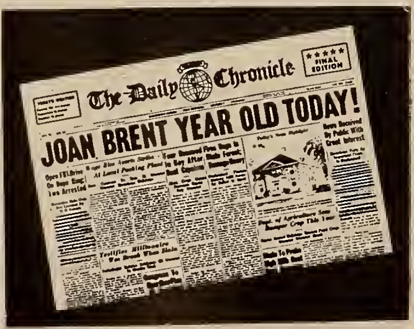
Radiant fabric Fire and mildew hazards are reported cut by a glass beaded fabric, Vyna-flect, recently announced by Radiant Screen Manufacturing Corporation, 2627 West Roosevelt Road, Chicago 8, Ill. The new fabric is a vinyl plastic, and the beads are bonded to it with a thermoplastic. It can be used where public safety requires the use of flameproof materials and is said to be the first beaded fabric that can withstand tropical humidity.

Medo catalog A new comprehensive catalog, listing both amateur and professional items of equipment, has been completed by Medo, 15 West 47th Street, New York 19, N. Y. Conversion tables, exposure guides and other data are strewn through the pages. The catalog is available free of charge.

Vacuumate A Vacuumate installation has been completed at Photo and Sound Company, 116 Natoma Street, San Francisco, Calif. The Vacuumate Process is a film protective treatment.

Cinema 16 Cinema 16, founded for the exhibition of documentary and experimental films, will present over forty motion pictures during its third season. In addition to the regular New York showings, Cinema 16 programs will be presented in Washington and Chicago, and arrangements are being made for a Cinema 16 branch in Los Angeles.

Headlines A full size dummy newspaper is the feature of a new title letter set introduced by Moviecraft Company, 1799 East 177th Street, New York 60, N. Y. The newspaper is printed on sturdy, flexible stock and has blank headline space. In addition to the regular white letters for standard and trick titles, the set includes a full assortment of special black letters with which newspaper headlines may be made. Priced at $3.00, the set contains 258 unbreakable letters, 1¼ inches high.



YOU can create your own movie news with the help of a dummy newspaper and special letters, all included in Moviecraft's new title letter set.

Castle catalog The new 1949-50 edition of the Castle Films catalog is being distributed to dealers in quantities which require printing more than one million copies every time the book is revised. The Castle policy of releasing new films every autumn and at the beginning of each year requires that the catalog be printed twice, and covers are even changed with each printing so that the latest catalog can be distinguished from its previous edition.

Try tabletop titling

[Continued from page 379]

a sense of depth and perspective to the scene. The actual distance, front to back, was less than two feet.

This matter of perspective should be kept carefully in mind in constructing your tabletop settings. Look off in the distance and you will see (if you weren't already aware of it) that all objects look smaller the farther they are from you. This same relation of near and far objects to each other must be recreated in dressing your set. Thus, a model cowboy in the foreground should be larger in size than one which is placed appreciably behind it. The same scale of values will hold true with trees, bushes, fences, houses, roads, etc.

To add action to each of these settings, and to suggest the theme of an auto trip, a fine thread was tied to the miniature automobile and it was pulled slowly across the highway as the title was filmed. This method is far easier than frame by frame animation of the little car; the thread can generally be concealed behind the grass bordering the road.

The lettering *Go West!* on the lead title was set up with 1½ inch stick-on letters applied to a sheet of glass positioned 18 inches in front of the western backdrop. Then, to avoid the problems of "hot spot" light reflections on the glass surface, I trained both of my lighting units only on the setting behind the glass. This revealed the white letters in sharp silhouette against the blue sky of the picture backdrop.

All this sounds like a lot of work, you say? Well, naturally attractive titles can be set up in other ways which probably are quicker and easier to complete. But if you enjoy working with your hands, if you get a kick out of creating something—no matter how simple—then tabletop titling is for you.

There's a lot of satisfaction both in making up your sets and in the final results on your home screen.

U. S. Pat. No. 2260368

GOERZ AMERICAN
APOGOR
F:2.3

the movie lens with microscopic definition successful cameramen have been waiting for—

A new six element high quality lens for the 16 and 35 mm film camera. Corrected for all aberration at full opening, giving highest definition in black-&-white and color. Made by skilled technicians with many years of optical training.

Fitted to precision focusing mount which moves the lens smoothly without rotating elements or shifting image.

This lens comes in C mount for 16 mm cameras. Fitting to other cameras upon special order.

Sizes available now: 35 and 50 mm uncoated and 75 mm coated.

Write for prices, giving your dealer's name.

The C. P. GOERZ AMERICAN
OPTICAL COMPANY
OFFICE AND FACTORY
317 EAST 34 ST., NEW YORK 16, N. Y.
MM-10

ENO
THE OLDEST NAME IN 16MM EDITING
THE RALPH R. ENO CORP.
626 W. 165 ST. • NEW YORK
Send your film for free criticism or estimate.

KODACHROME DUPLICATES
8MM. and 16MM. FINEST QUALITY **11c** PER FOOT
Mail Orders Accepted
Hollywood 16mm. Industries, Inc.
6060 HOLLYWOOD BLVD. AT GOWER
HOLLYWOOD 28, CALIF.

TRADE **FIBERBILT** MARK
SHIPPING CASE
Safeguard your Film. Ship in FIBERBILT CASES.
400' to 2000' 16mm.
FIBERBILT CASE CO.
40 WEST 17th ST.
NEW YORK CITY

LATE RELEASES

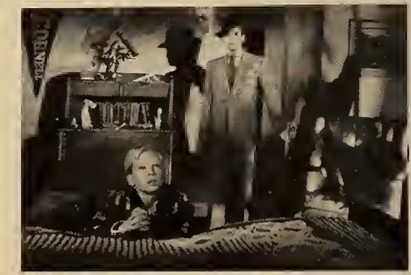
Features and short subjects for 8mm. and 16mm. screens

■ *Riot on Ice*, one reel, black and white. may be obtained through dealers in two 8mm. and three 16mm. editions, including sound on film. It is distributed by Castle Films, a division of United World Films, Inc. Abbott and Costello mootch a train ride to a Sun Valley skating rink and cut some plain and fancy figures—until Costello tangles with a crack-the-whip and is converted into something of a human cannonball.

■ *Miss Annie Rooney*, nine reels, black and white, 16mm. sound on film, is distributed by Commonwealth Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. Shirley Temple becomes enamoured of that Park Avenue scion, Dickie Moore. William Gargan and Guy Kibbee fill out the cast, and there are jitterbug and more conventional dancing sequences.

■ *The Princess and the Dragon*, one reel, black and white, in all standard editions including sound, is produced and distributed by Sterling Films, Inc., 316 West 57th Street, New York 19, N. Y. A puppet presentation of a fairy tale, this film was made especially for youngsters. The familiar characters are present — the princess, the monster dragon and the hitherto obscure hero. The monster is slain in traditional fashion, and the princess goes to the victor.

■ *Betrayed*, seven reels, black and white, 16mm. sound on film, is released by Post Pictures Corporation, 115 West 45th Street, New York City. Doubts and fears assail a woman whose husband is suspected of a crime. His guilt or innocence remains unsettled until the climax. Robert Mitchum, Dean Jagger, Kim Hunter and Neil Hamilton star.



■ *A Boy and His Prayer*, twenty two minutes, black and white, 16mm. sound on film, is available from Family Films. Inc., Hollywood 28, Calif. A harassed father, at the end of his economic resources and driven to desperation through loss of his earning power, is saved from criminal temptation by overhearing the prayer of his son.

■ Three one real, 16mm. sound, black and white films have recently been released by Encyclopaedia Britannica Films, Inc., Wilmette, Ill. *Care of the Skin* was produced in collaboration with Francis Eugene Senear, M.D., College of Medicine at the University of Illinois. Dr. Jay Roy Blayney, of University of Chicago, was the expert for *Save Those Teeth*. James Frank Dobie, professor of English at the University of Texas, was collaborator for *A Visit With Cowboys*.

Making a mask box

[Continued from page 369]

VARIETY OF EFFECTS

Some of the many varieties of masks are shown. These may be made for any effect the cine fan desires. When split-screen double exposures are made, it is necessary to make the masks in sets of two, one being complementary to the other. There are endless styles of masks which may be used for single, double or multiple exposures. By using the viewfinder on the side of the mask box it is possible to match fields and know what is being shot. Masks may be used to block out a space for titles, for trick shooting and many other effects. But they should not be used casually. The filmer should first study the meaning of various effects and understand exactly what he wishes to create before wasting film.

The masking device may be used with both 8mm. and 16mm. cameras. If your camera is equipped with full field reflex focusing, its accuracy is much better than the suggested viewer on the side and it may be eliminated. If you do not have this feature on your camera, very good results can be obtained through the viewer, using a little care in alignment of subject matter.

With such a mask box, you can achieve the effects of the professional at very little cost. And there is the added personal satisfaction of making the mask box yourself.

Got any ideas?

[Continued from page 370]

overtakes you. Or again, you experience a succession of motor troubles on your entire trip. While you sweat over the motor, your wife admires the views. When you finally arrive home, the little woman remarks innocently, "My! What a lovely and restful trip!" You collapse with the D.T.'s.

Perhaps these are poor examples. But they're *ideas*. Get a MAIN IDEA before you ever leave on your vacation; then remember to follow through with that idea—and you'll have a simple form of continuity.

If you are a sportsman, it's just as easy to think up an idea to add diversity to your filming. The usual run-of-the-mill fishing picture, for example, goes something as follows: loading the car with fishing tackle, good-byes to the wife; arrival at camp; a few close-ups of bass breaking water (if you're lucky) and a sunset in full color. That's okay, but not too original.

Why not add a little humor? Let's start off with the results of a visit to your Doc, wherein he told you you're allergic to numerous weeds and plants, such as pussy-willow, stink weed, wild

"PROFESSIONAL JUNIOR"
CAMERA EQUIPMENT

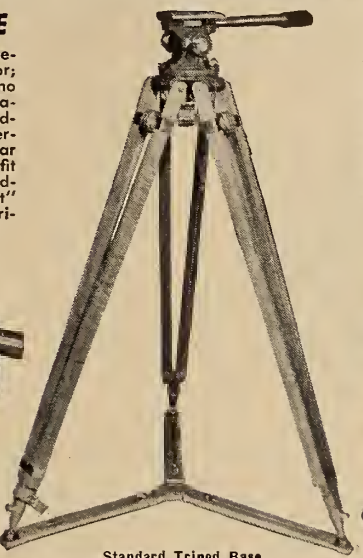
Interchangeable-Removable Head Tripods

FRICTION TYPE

Handles 16mm. EK Cine Special with or without motor; 35mm. DeVry; B&H Eyemo with motor and 400' magazine; and all 16mm. hand-held cameras. Head is interchangeable with the Gear Drive head. Both types fit "Professional Junior" standard tripod base. "Hi-Hat" and "Baby" all-metal tripod base.

GEAR DRIVE

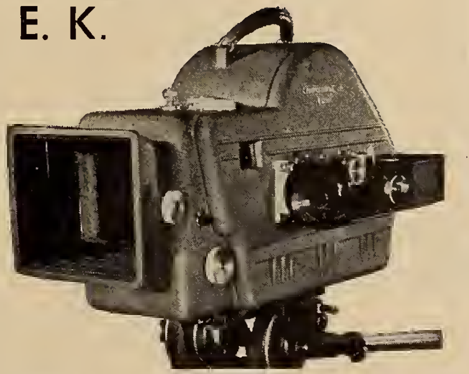
The head, made of Dow Metal magnesium, weighs but 5½ lbs. and is interchangeable with the Friction type head. It handles all types of cameras. Snap-on metal cranks control pan and tilt action from both sides. Worm-driven gears are Gov't spec. bronze.

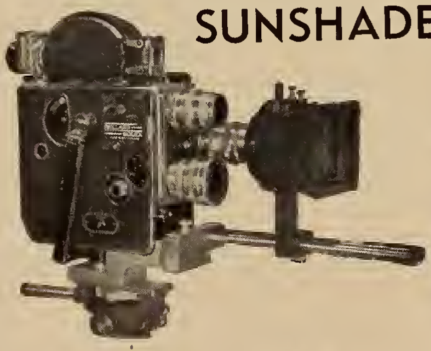


Standard Tripod Base
and Collapsible, Adjustable Metal Triangle

BLIMP for 16mm. E. K.
CINE SPECIAL

This Blimp, constructed of Dow Metal magnesium, is thoroughly insulated to afford absolute silent operation. Exclusive features: follow-focus mechanism permits change of lens focus while camera is operating in blimp. Blimp takes synchronous motor drive which couples to camera. A dovetail bracket is provided to mount an erect image viewfinder.





SUNSHADE & FILTER HOLDER
COMBINATION

For Bolex and Cine Special 16mm. cameras. Holds two 2" sq. glass filters and a round 2½" Pola Screen with handle which can be rotated for polarization. Covers all lenses from 15mm. to 6" telephoto and eliminates need of filters. Precision made of the finest materials. Compact, simple to assemble and dismount. May be permanently affixed to camera or quickly detached.

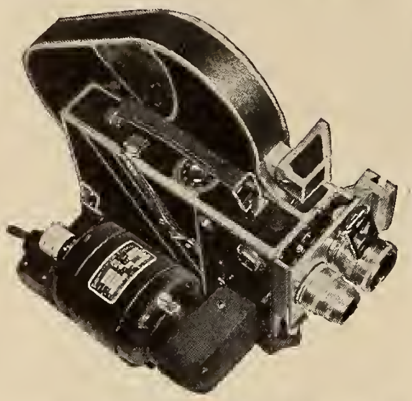
—ALSO AVAILABLE—

BABY TRIPODS
CHANGING BAGS
3 WHEEL PORTABLE DOLLYS
"HI-HATS"

Send for our catalog. It describes all our products completely

FRANK C. ZUCKER
CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

SYNCHRONOUS MOTOR DRIVE
for the
E. K. Cine Special



110 Volt A. C., Single Phase, 60 Cycle

This motor will run in synchronization with either 16mm. or 35mm. sound recorders. It is provided with mounting platform which permits removal of magazine while camera remains mounted on motor.

Drive coupling attaches to single-frame shaft of camera and is mated to spring-steel drive arm of motor gear box. This assures that camera mechanism cannot be damaged if a film jam occurs as the spring steel arm drive will shear. This is easily replaced.

A knurled knob on motor armature permits rotating for threading. "On-Off" switch built into base. Platform base threaded for ¼" and ⅜" camera tie-down screws. Rubber covered cable with plugs included.

Price $150 . . . Immediate Delivery

FRANK C. ZUCKER
CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

STOP APOLOGIZING FOR YOUR MOVIE TITLES
Write today for a FREE A-to-Z Sample Title Test Kit. Make titles that are different . . . better and tailored to your taste. Try our method . . . FREE.
COMPLETE COLOR OR B.&.W. OUTFIT $6.50
A-to-Z MOVIE ACCESSORIES
175 Fifth Avenue Dept. M New York 10, N. Y.

BLACK AND WHITE • KODACHROME
ENLARGED 8 to 16 REDUCED 16 to 8
DUPLICATES
GEO. W. COLBURN LABORATORY, Inc.
164 N. Wacker Dr., Dept. M, Chicago 6, Ill.

Easy • Quick • Convenient
MOVIES BY MAIL
from our
FILM RENTAL LIBRARY
FREE! our 1949 Sound movie catalog, hot off the press. Feature programs as low as $3.75.
Write to Dept. R
PEERLESS CAMERA STORES
FINEST HOME MOVIE SELECTION
138 E.44th St., New York 17, N.Y.

rice and lily pads. Undaunted, you nevertheless start out on your fishing trip with the boys. Well, every time you get in a boat you start sneezing so hard that you can't cast. The rest of the gang get all the fish. You get desperate, but can't overcome this "allergy" to lily pads. The last day arrives. You set out grimly with a clothes pin on your nose, succeed in catching the biggest bass of the trip. Then you find that your "best friend" had been blowing sneezing powder your way every time you got in a boat.

Ideas for gags or continuity are everywhere — your local newspaper items; popular music; colloquial sayings; personality traits.

So try this simple formula on your next production. See if your guests don't ask you to project more movies, instead of getting as beady-eyed as your screen.

Guides for good projection

[Continued from page 373]

jector and your screen? Since it is generally desirable to position one's projector *behind* all members of the audience, this maximum distance (or projector "throw," as it is called) is likely to be the longest dimension of your living room, playroom or wherever else you project your pictures.

Fig. 2 shows clearly the relation between projector-to-screen distance and the resultant picture area. The middle horizontal line of figures **(the one set in heavy type)** presents the width of picture area created by the standard 1 and 2 inch lenses of 8mm. and 16mm. projectors respectively. It seems likely that the projector-to-screen distance available to most home filmers will fall somewhere between the 16 foot to 25 foot figures. These distances, we see from the table, create picture areas running from 3 feet to 4 feet, 8 inches in width. And these are, we believe, screen sizes more than adequate for pleasant home movie projection. If anything, the 4 foot, 8 inch screen area is already verging into being too hig— even at the 25 foot throw.

FOCAL LENGTH AND SCREEN SIZE

It should be noted in Fig. 2, however, that projector-to-screen distance is not the sole factor determining the picture area. The focal length of your projection lens also plays an important part.

The relationship of this focal length to area covered in projection lenses is exactly similar to that in differing camera lenses. You have in your camera a so-called standard lens which covers a given area at a given camera position. If you wish to picture a wider area from the same camera position, you use a wide angle (shorter focal length) lens. If you wish to cut down the picture area from the same position, you use a telephoto (longer focal length) lens. It will be seen in Fig. 2 that these same possibilities for control of area are offered by projection lenses of varying focal length.

Thus, if you cannot set up your projector far enough back from your screen to get the picture area you desire, don't give up hope. Simply find out what projection lenses of shorter focal length than the standard are offered for your projector—and see if they solve your problem. In like manner, if you have the opportunity (or necessity) of placing your projector well behind your audience—and consequently are getting too large a screen image—check on what results a longer projection lens will give you.

LENS, LAMP AND SCREEN SIZE

In changing the focal length of your projection lens, however, there is one matter which you will want to consider carefully. This is the speed (or ability to pass light to the screen) of the accessory lens you are considering. As mentioned earlier, practically all standard projection lenses are now rated at the helpfully high speed of $f/1.6$. This means that a relatively high percentage of the light created by your projector is ultimately reaching the screen.

Since it is more difficult (and therefore expensive) to manufacture a fast lens than a slow one, there has been a tendency in the past for accessory projection lenses to be offered at speeds one to two stops slower than the $f/1.6$ standard. Fig. 3 shows several of the speed and focal length combinations which have been offered in this way. Happily, this discrepancy in speed between varying lengths of projection lenses is disappearing increasingly in the accessory lenses now being offered.

DESIRABLE SEATING AREA

By now, let us say, you will have determined on and bought the correct screen surface, the correct screen size and the correct projection lens—each selection being determined by your individual needs. You're about set, then, to put on a pleasant and effective projection party.

There is, though, one other factor you will want to consider to get the most from your excellent equipment. This is desirable seating area—where to seat your guests so that they will see your pictures most effectively and comfortably. Fig. 4 tells this story clearly and concisely.

Begin reading this chart at the screen pictured on the right. It might be of any width, depending on the size of the room and the audience involved. The important point is that whatever the screen width—indicated on the chart simply by "W"—this dimension will determine the desirability of seating areas in front of it.

We have stated earlier that the size of a home screen could be too big. Another way of saying the same thing would be that guests are often placed too close to a screen of a given size. Fig. 4 shows pictorially the generally accepted standards of screen size to audience placement.

Ideally, no one in your audience should be seated closer to your screen than a distance equal to three times its width—indicated at "3W" on the chart. An acceptable but less desirable seating distance from the screen is up to the line "2W," or two times the width of the screen. If your home screen is larger than these desirable seating arrangements call for, it is too large for comfortable viewing.

For the less usual problem of having a screen that is large enough for your intended audience, it will be seen on the chart that the wholly desirable seating area ends at a distance from the screen six times its width. This, too, is a standard generally urged for ideal projection arrangements.

The other factor in desirable seating is obviously the angle of audience viewpoint. We have seen earlier (in the discussion of screen surfaces) that a relatively narrow angle is of particular importance for viewing the beaded screen. While the matte white screen permits spreading your audience more widely, they will always view your pictures more comfortably when seated reasonably close to the projection axis.

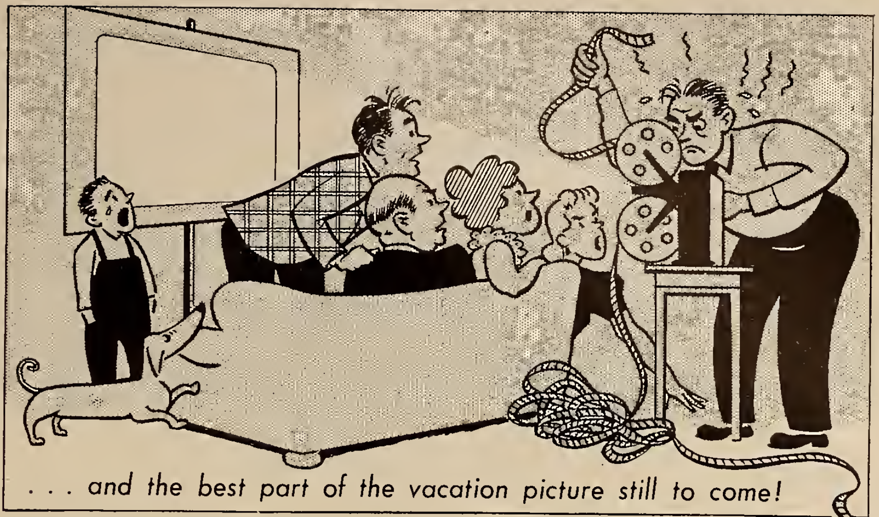
Filming the royal road

[Continued from page 375]

ing King of France, Louis IX. Today it has been restored to something very near its original grandeur, for it was one of the most prosperous of the missions at the height of the mission system in California. When it was confiscated by civil authorities in 1833, a valuation of over $200,000 was placed on the property. After American occupation of California in 1846, the mission was returned to the church, and the original decree signed by Lincoln is on view at the mission. Nearly half a century of neglect and vandalism passed, however, before necessary repairs and restoration were begun. Today it is again a Franciscan mission and one of the loveliest sights along El Camino Real.

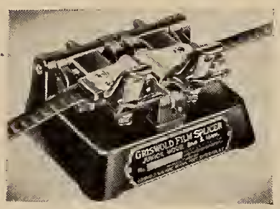
SAN JUAN CAPISTRANO

San Juan Capistrano, "Jewel of the Missions," is the third on the mission trail, the seventh completed in the chain. It was founded in 1776 by Father Serra. One of the most pretentious



. . . and the best part of the vacation picture still to come!

Don't let a broken film stop your show



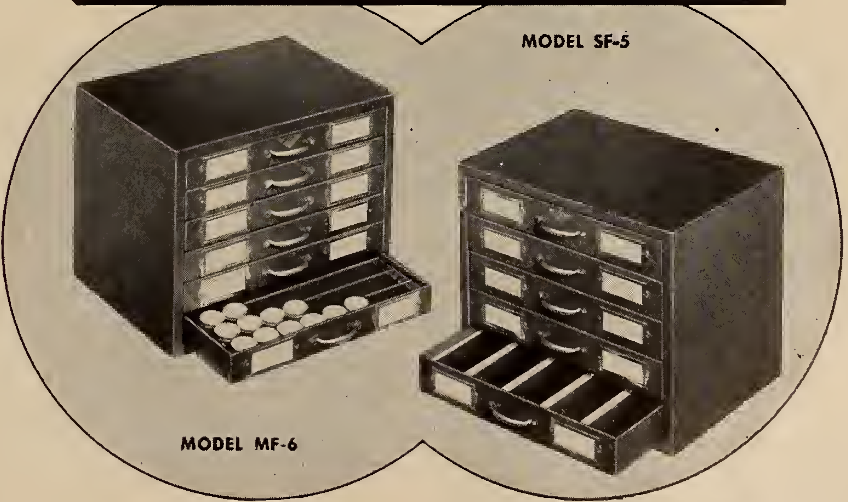
GRISWOLD JUNIOR SPLICER
for 8 and 16 mm films—made specially for home movie makers.

Have a GRISWOLD Junior Model Splicer handy and you won't have to call off the show if your film breaks. In a matter of seconds you'll have it together again, because that's all it takes to make a perfect splice with this fine precision splicing instrument. And it's so easy, even the youngsters can do it. Costs only $15—and you'll save that in no time by doing your own splicing and editing. If your dealer can't supply you, order direct from our national distributor—Neumade Products, 427 West 42nd St., New York 18, N. Y.

GRISWOLD MACHINE WORKS
DEPT. A 410 MAIN ST. PORT JEFFERSON, N. Y.

PROTECT YOUR FILMS AND SLIDES

CABINETS BY Neumade



FILMSTRIP
Compact, fireproof and dustproof, NEUMADE CABINETS provide complete and efficient storage filing facilities. All drawers removable—each supplied with two large index cards.

FILM STRIP CABINET. Model MF-6. Six drawers accommodate over 300 of the 1½" cans. Six adjustable dividers in each drawer allow for separations of desired width.

2" x 2" SLIDES
SLIDE FILE CABINETS. Model SF-5. Hold all types 2 x 2 slides—each held firmly in position with dividers for indexing. Five drawers with capacity for 1250 slides (2500 readymounts). ALSO AVAILABLE: Model SF-5-S for "Blocked Unit" slides with 30 tabbed adjustable dividers. Capacity 2500 slides (5000 readymounts).

All cabinets heavy gauge steel—welded construction. Olive-grey baked enamel finish, chrome handles and index card holders. Overall size: 15" wide, 12" deep, 13" high.

Write for new Catalog No. 17 showing complete line 16MM Aids: Storage Racks, Rewinds, Splicers, Reels, Cans, Shipping Cases, Tables, etc.

Neumade PRODUCTS CORP.
427 W. 42 ST. NEW YORK 18, N. Y.

of the missions, it suffered destruction in the earthquake of 1812, was sacked and burned by a pack of brigands and declined with the others under civil rule. For over sixty years the proud old buildings crumbled into ruins, until 1895 when the Landmarks Club undertook the restoration to its present day beauty. Renowned as the homing place of the swallows, who return to Capistrano on St. Joseph's feast day every March, this is one of the most romantic spots on the coast. Situated on an eminence three miles from the sea, it is also one of the most beautiful. The Franciscan friars, working and living at the mission as did the padres of old, will be found strolling the quiet paths of Capistrano, their gray-brown cowls adding an additional note of historic color to the ancient setting.

THE LOS ANGELES AREA

Twelve miles from downtown Los Angeles in the town of Alhambra is Mission San Gabriel Arcangel. Founded in 1771, it is the fourth of the chain and fourth on the mission trail. It is frequently called the "little mother of Los Angeles," for it was from this mission that a small procession set out to found the City of the Angels in 1791. The *campanario*, or bell wall, is a notable feature of the mission, now beautifully restored to its original state. The Missionary Sons of the Immaculate Heart reside at the mission and carry on the good works of the old padres.

The San Gabriel padres and their Indian neophytes aided in the construction of the Church of Our Lady of the Angels, which was completed in 1822. Located just off Main Street, on the Plaza in downtown Los Angeles, it stands today in its original state, services still being conducted as of old. You will find a visit to it richly rewarding. Across the Plaza is old Olvera Street, a part of the original pueblo of Los Angeles, to give your mission film an added bit of local color.

SAN FERNANDO REY DE ESPANA

You can follow U. S. 99 twenty two miles northwest of Los Angeles to San Fernando, or you can keep on El Camino Real, watching the mission bell signs for directions to Mission San Fernando Rey de Espana in the San Fernando Valley. The seventeenth mission established, it was founded in 1797, named for King Ferdinand III of Spain. Its history follows the familiar pattern of the others—early struggles succeeded by prosperity, decline under Mexican civil administration and ultimate return to the church after American occupation. The Landmarks Club is responsible for reconstruction of this mission also, having started work in 1897. Today it is fully restored and one of the beauty spots in California. The graceful arches of the convento close and the flower filled plaza, Brand Park, on which it fronts are notable features of this fine old mission.

A short distance up the coast from Los Angeles is Ventura, home of Mission San Buenaventura. The last to be founded by Father Serra, it was blessed in 1782. It fell into decline after the end of the mission system in California, but fared a little better than most. Restoration work was begun in the 1860's by the then resident missionary and since has been completed by local pioneer societies. The mission museum boasts the only extant wooden mission bells used by the early padres.

SANTA BARBARA

Santa Barbara has been justly called the "Queen of the Missions." Situated on El Camino Real, in view of the open sea, the site was blessed by Father Serra in 1782, although the mission was not dedicated until 1786, two years after his death. The present church dates from 1812, the fourth to be erected on the same site, the early ones having been destroyed by fire and earthquake. A two towered structure, evidence of Grecian influence is apparent in the graceful and imposing facade. Unlike the other missions, Santa Barbara was never deserted by the Franciscans during the difficult days of Mexican misrule, and the mission candles have never ceased burning since the day of its founding. This mission offers particularly dramatic possibilities to the filmer. An annual fiesta is held at the mission every August, when the color and pageantry of early California are revived.

THE MIDDLE COASTAL REGION

About thirty seven miles north of Santa Barbara, via scenic San Marcos Pass and the little town of Santa Ynez (or Ines), is Mission Santa Ynez, an especially fine example of early mission architecture. Founded in 1804, it was the nineteenth mission established. More fortunate than others, it never fell into their ruinous state and constant attendance by one or another religious order of monks has kept up needed repairs. The vista from the arched corridor charms all who see it, while the chapel interior is exactly as the padres of old knew it, making it the best preserved of all California missions.

LA PURISIMA CONCEPCION

Not far from Santa Ynez, fifteen miles west of U. S. 101, is the splendid restoration of La Purisima Concepcion, one of the most unfortunate of the missions. Located at Lompoc in the Lompoc Valley, it was founded in 1787, the eleventh of the chain. The earthquake of 1812 completely destroyed the mission and auxiliary buildings. Another mission was established a short dis-

The Daily Chronicle
FINAL EDITION
HEADLINES FOR HOME MOVIES!
MOVIECRAFT
TITLE LETTERS
DE LUXE EDITION 258 LETTERS
PLUS THE NEW AND EXCLUSIVE
NEWSPAPER HEADLINE
MAKE YOUR OWN
3.00
A complete set of attractive, modern, white title letters PLUS a full size "dummy" newspaper and a special set of black letters for your own HEADLINES. Ideal for color film or B & W. No titler equipment necessary. Complete instructions for regular and trick titles. Letters are 1¼ inch high, unbreakable; newspaper can be used over and over in many ways.
Send cash, check or money-order to
THE MOVIECRAFT COMPANY
1799 East 177th St. Dep't. N New York 60, N. Y.

MOVIE AND SLIDE TITLES
STILL AT SAME LOW PRICES!
Same titles formerly distributed by Bell & Howell—now sold direct. Large variety backgrounds available. No charge for tinting film Amber!
WRITE FOR *free illustrated brochure and samples*
TITLE-CRAFT, 1022 Argyle St., Chicago 40, Ill.

ACL MEMBERS: The ACL has on hand a limited number of 8mm. black and white ACL leaders. Normally priced at 50¢, they are available at 35¢ each as long as the supply lasts. Send orders and remittances to the Amateur Cinema League, 420 Lexington Avenue, New York 17, N. Y.

CLEARANCE SALE
16 MM SOUND FILMS
Want a real buy in films? Take advantage of the I. C. S. 1949 CLEARANCE SALE of 16 mm sound films—features, comedies, educationals, cartoons, novelties, etc. Send for list "A" today stating machine you own (make and model). A penny postal card does it.
INSTITUTIONAL CINEMA SERVICE, Inc.
1560-M Broadway New York 19, N. Y.

Two 3¢ stamps for giant catalogue. State size.
8-16mm Silent, Sound, Sales, Rental, Exchanges.
Movies
REED & REED DISTRIBUTORS, INC.
7508 3rd AVE., BROOKLYN 9, N. Y.

DISTINCTIVE EXPERT
TITLES and EDITING
For the Amateur and Professional
16 mm. — 8 mm.
Black & White and Kodachrome
Price list on request
STAHL
EDITING AND TITLING SERVICE
33 West 42 St. New York, N. Y.

Film Books!
FREE—A NEW ILLUSTRATED CATALOG OF NEW, OUT-OF-PRINT AND RARE THEATRE BOOKS
BOOKS ON DRAMA, THEATRE, DANCE, COSTUME
WRITE FOR YOUR FREE COPY
A&B BOOKSELLERS
63 FIFTH AVE., NEW YORK 3
OR. 3-1570 MM 10

tance away, but it, too, was ruined during the period of civil administration. The original mission ruins went untouched until 1934, when the site became a State Historical Monument. Then, with the aid of the CCC, restoration work was begun which has made La Purisima Concepcion outstanding among California missions. The restoration included in this case the auxiliary buildings, to create an atmosphere of mission life as nearly like that of the old padres as possible.

FARTHER NORTH

Space does not permit going into a detailed description of all the famous old missions located in this region, but there are others which should be included in your film tour of the mission trail. North from Lompoc is San Luis Obispo de Tolosa, the fifth founded by Father Serra and established in 1772. Here the tiled roof was introduced by the resident padre who had tired of fighting fires in the old tule thatching. The other missions adopted the tiles thereafter.

Farther along on El Camino Real is Mission San Miguel Arcangel, located in the city of the same name on U. S. 101. Founded in 1797 by Father Serra's successor, Father Lasuen, this mission is today one of the most unspoiled of all, although it had a particularly unhappy period following secularization. The purchaser of the mission and his family were murdered one night by highwaymen, after which the mission became successively a baudy tavern, offices for a sewing machine company and finally a brothel before it was abandoned to the elements. Before being completely ruined, however, the church regained control of the building and restored it to its former splendor. Especially notable are the beamed ceilings, the choir gallery over the entrance and the pulpit.

THE UPPER COAST

Mission San Carlos Borromeo de Carmelo was first established at Monterey, the colonial capital of California. But Father Serra felt it was too close to the presidio and moved it across the bay to Carmel, the present picturesque artist colony. The Royal Presidio Chapel in Monterey still stands and is well worth the visit, as are a number of old adobe houses in the town which date from early colonial days. This was the second mission established, dating from 1770, and Father Serra's own, his headquarters from which he directed the vast mission system. He is buried here, with his faithful friend and co-worker, Father Lasuen, and others. The mission is in an excellent state of preservation and one of the finest in California.

Valencia and Howard street cars in the city of San Francisco will take you

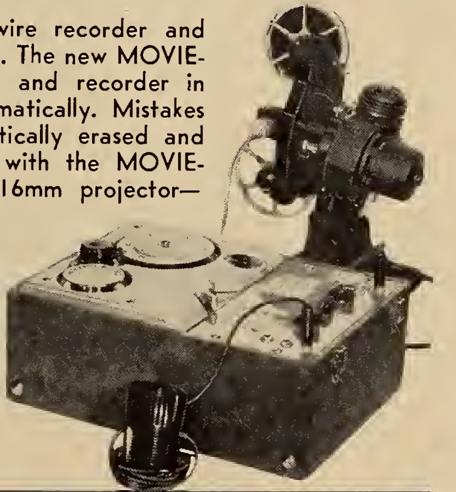
Now—
SYNCHRONIZED
SOUND FOR YOUR
8 AND 16 M.M.
HOME MOVIES

with MOVIEVOX

Now You Can Add Perfect "Lip-Sync" Sound to Home Movies Using Your Present Projector

Now you can dub sound on a wire recorder and play back in perfect synchronization. The new MOVIEVOX synchronizer keeps projector and recorder in perfect step — every time — automatically. Mistakes made in recording can be magnetically erased and quickly corrected. You can't miss with the MOVIEVOX! Connects to any 8mm or 16mm projector—silent or sound.

MOVIEVOX—complete with synchronizer, microphone, amplifier, wire recorder, speaker, all necessary cords—sells at your dealer's for $225.00. Or the MOVIEVOX synchronizer can be installed on your Webster wire recorder and projector for only $75.00. See your dealer today—or write for illustrated literature.



MOVIEVOX

Dept. M, 1113 PLEASANTON ROAD SAN ANTONIO 4, TEXAS

8MM—16MM
KODACHROME
BLACK & WHITE
ELECTRONIC CONTROLLED
MOVIE DUPLICATES
8MM
Enlarged to 16.
16MM Reduced to 8.
Free Catalog on Request.
NATIONAL CINE LAB
BOX 4425 • WASHINGTON 17, DC

New Prices

BELL AND HOWELL
PROJECTORS and CAMERAS
Terms or Trade

Filmo 8 Turret Magazine Camera	$117.86
Filmo 16 MM Auto Load F.2.5	139.29
Filmosound Auditorium sound Projector	549.50
Filmosound New Academy sound Projector	474.50

No Finance Charges

FRANK LANE AND CO.
5 LITTLE BLDG., BOSTON, MASS.
Astounding bargains in used films and equipment. Send for lists; state 8 mm, 16 mm or sound.

MOVIE TITLES

Improve your films with titles, sub-titles, and continuity headings. The key to good titling is the kind of letters you use. Knight solid cast metal letters are perfectly styled, attach to any surface, and photograph with sharp detail for professional, theatrical appearing titles.

Only $1—for your choice of any 25 classic style letters, 5/8-inch size; postage paid. A special offer.

Order your set now. Money back if not satisfied. Free! Folder on "Titles for Home Movies."

H. W. KNIGHT & SON, INC.
23 Lane St. Seneca Falls, N. Y.

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS SAYS: This is the way to my trading store Where you can make trades by the score; So drive right up . . . or write to me For as pretty a trade as you ever did see—*CHARLES BASS*, President. 20mm. wide angle Tessar *f*/2.7 for Movikon, $110.00; 2″ Zeiss Sonnar *f*/2.8 for Movikon 8 or 16, $87.50; 3″ Zeiss Sonnar *f*/4 in "C" mount, $125.00; 3″ Zeiss Sonnar *f*/4 coupled for Zeiss Movikon, $165.00; 3″ Zeiss Sonnar *f*/4 in Movikon bayonet mount, $165.00; 18 cm. Tele-Tessar *f*/6.3 for Movikon, $185.00. We buy 'em, sell 'em and trade 'em. Complete stocks of new Cine Equipment, all makes. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago 2, Ill.

■ GUARANTEED fresh F-A-S-T Pan Film, $1.65; 25′ (8-8mm.), $1.65; 25′ 8mm. color, $4.10; 25′ 8mm. color base, $2.25; 100′ 16mm. outdoor film (anti-halo), $3.45. Free machine processing. MK PHOTO, 451 Continental, Detroit (14), Mich.

■ ADVANCED amateurs and professional producers who are interested in the best sound and silent 16 and 35mm. studio or lab equipment will find it here in abundance. We sell, rent, trade and repair. The CAMERA MART, Inc., 70 West 45th Street, New York 19, N. Y.

■ FRESH 16mm. Anti-halo films. 100 feet outdoor, $3.00; Dupont panchromatic, Weston 32, $5.50. Free processing. Results guaranteed. REXART CO., 120 Liberty St., New York, N. Y.

■ CANADIANS: Keystone seven speed 16mm. with wide angle *f*/2.7, one inch *f*/1.5, four inch *f*/4.5 and filters. Factory installed back-wind dissolves and double exposure. Precision lens ring and titler base for 11 x 14 title cards. Also hand-crank for dim light. Additional waist-level viewfinder. Fading-glass. Carrying case. Weston meter. Tripod. Complete $275.00. J. W. JONES, 430 Huron St., London, Canada.

■ MOVIE books: "Amateur Movie Production," "Money Saving Tips for Movie Makers," each 50¢. SHANNON'S, 505 Franklin Ave., Nutley 10, N. J.

■ CINE LENSES — High speed, telephoto wide angle—for every type shot under all conditions. COATED FOR 8MM. CAMERAS: 9mm. *f*/2.5 Wollensak Wide Angle Universal focus, $43.75; ½″ *f*/1.9 Berthiot Cinor (focusing mount), $39.50; 1⅜″ *f*/3.5 Telephoto Anastigmat (3 time magnification) (in focusing mount), $36.50. IN FOCUSING MOUNTS COATED FOR 16MM. CAMERAS; 17mm. *f*/2.7 Carl Meyer Wide Angle, $49.50; 1″ *f*/1.5 Wollensak Velostigmat, $61.25; 2″ *f*/2 Schneider Xenon, $99.50; 3″ *f*/3.5 Carl Zeiss Tessar, $79.50 6″ *f*/5.5 Schneider Tele-Xenar, $124.50. These are only a few of our tremendous selection. The world's largest stock of lenses. We have what you want—15 day trial. Satisfaction guaranteed. Send this ad in for free catalog and lens list. BURKE & JAMES, Inc., 321 So. Wabash Ave., Chicago, Ill., U.S.A. Att: M. A. Milford.

FILMS WANTED

■ I BUY—sell, swap, rent S. O. F., 8 and 16mm. films, list free. HARVEY IRIS, Box 539, Brockton, Mass.

FILMS FOR RENTAL OR SALE

■ CASTLE Films for sale; 8mm.-16mm. silent and sound; complete stock, orders shipped day received by STANLEY-WINTHROP'S, Inc., 90 Washington St., Quincy 69, Mass.

■ USED and NEW Castle films, 8-16, silent and sound. Send for lists. ALVES PHOTO SERVICE, Inc., 14 Storrs Ave., Braintree 84, Mass.

■ UNUSUAL 8-16mm. FILM SUBJECTS. Kodachrome projection length sample, $1.00 (refundable). Films exchanged. Bargains! Big catalog, 25¢ -refunded first order. NATIONAL FILM SUPPLY, Broadway Sta. (E), Toledo 9, Ohio.

■ HAVE you taken movies in ALASKA OR MEXICO? Add to your film gorgeous scenes in ORIGINAL Kodachrome from surplus shots taken by nationally known explorer-lecturer—ALL A1 quality. You pick out what you want at only 40¢ a foot. NEIL DOUGLAS, Box 664, Meriden, Conn.

■ FILM LIBRARY CLEARANCE! Sound and silent films—288 single-reel 8mm.; 848 double-reel 16mm.; 796 features in 16mm. sound, single and double-reel lengths. Write for listing and prices. FOTOSHOP, 18 East 42nd St., N. Y. C.

■ CLEARANCE SALE OF 16MM. FEATURES. Want a real buy in 16mm. SOUND FILMS? Take advantage of the I.C.S. 1949 CLEARANCE SALE of 16mm. sound FEATURES—comedies, cartoons, novelties, musicals—new, used. Specify. Send for our giant list "A" today, stating machine you own (make and model). INSTITUTIONAL CINEMA SERVICE, Inc., 1560-M2 Broadway, New York 10, N. Y.

■ FOR SALE: Private collection of sound films & 3 projectors; sacrifice, $3500.00; catalogue. HAWLEY, 3719 English, Indianapolis, Ind.

■ FREE! AMAZING! NEW! Movies loaned free—educational; documentary; travel. Only 50¢ for listings to obtain films loan-free. EDUCATIONAL FILM CENTER, Dept. M, 133 Murray St., Elizabeth 2, N. J.

■ FINAL CLOSE-OUT SALE: Brand new 16mm. films, complete editions, Castle & Official, on 400′ reels. Pres. Aleman of Mexico Visits U. S., appx. 300′ Spanish sound film, $10.00; silent Football Parade 1945/1946/1947, $6.00 each; Louis-Wolcott Fight complete, $10.00; N. Y. World's Fair in Color, $37.50; War Pictures, Fight for Rome—Axis Smashed in Africa—1943 Campaign I & II—Manila Bombed—Yanks Invade Marshalls—Yanks Smash Truk—French Fleet Sunk—America Mobilizes—War in China—Germany Invades Austria—Yanks Bomb Tokyo—Russia Stops Hitler—Bismarck Sea Victory—King George VI Visits America, $6.00 each. IN STOCK immediate delivery Cine-Kodak SPECIAL II & all lenses. Innumerable bargains 8mm. & 16mm. lenses—Kodak, Wollensak, Bell & Howell. Advise your needs, will quote attractive prices. COLUMBUS PHOTO SUPPLY, 1949 Broadway, New York City 23.

MISCELLANEOUS

■ Two enlargements and negative from your movie film. Send frames and one dollar. CURIO PHOTO, 1187 Jerome Ave., New York 52.

■ KODACHROME DUPLICATES: 8mm., or 16mm., 11¢ per foot. Immediate service on mail orders, HOLLYWOOD 16MM. INDUSTRIES, Inc., 6060 Hollywood Blvd., Hollywood 28, Calif.

■ NO Negative ? ? ? Send picture and $1.00 for new negative with enlarged print to CURIO PHOTO, 1187 Jerome Ave., New York, N. Y.

■ RIFLES, shotguns, pistols—Firearms of all types, all makes taken on trade towards ALL photographic equipment. Highest trade-in allowance at NATIONAL CAMERA EXCHANGE, 86 So. Sixth St., Minneapolis 2, Minnesota. Authorized agents for Eastman, Argus, Revere, Bell & Howell, Keystone, Graflex—in fact every great name in photography. Trade your firearms on photographic equipment now.

■ SOUND RECORDING at a reasonable cost. High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating. ESCAR MOTION PICTURE SERVICES, Inc., 7315 Carnegie Ave., Cleveland 3, Ohio. Phone: Endicott 2707.

■ ONLY $1.00 BRINGS YOU an assortment of brilliant, theatre quality 8 or 16mm. Kodachrome titles. The price and professional appearance of these titles will meet with your wholehearted approval. Photographed from full screen size layouts, using finely handcrafted raised letters to give a three dimensional effect on your screen. ELITE CUSTOM TITLING SERVICE, Dept. N, P. O. Box 526, Minneapolis, Minn.

■ TITLE MAKING BOOKLET, ten simple rules just a dime. WESTWOOD CINEMA CO., 635 Victoria Street, San Francisco, California.

■ FREE OFFER TO ALL CINE CLUBS! ELITE Custom Titling Service offers your club a complete, full length Kodachrome 8 or 16 Millimeter Movie Title (your own club's choice of wording up to five (5) words and one "END" Title to match. This offer is made without charge to any Organized Cine Club in the U. S. or Canada, when the request is made on your Club stationery, signed by your Club secretary. Mail your request for this FREE title to ALBERT E. ROSER, ELITE Custom Titling Service, P. O. Box 526, Minneapolis, Minn.

Let the ACL add GLAMOUR to your films!

For one of the many, many ways in which the Amateur Cinema League can help *you* make your movies more exciting—

SEE THE INSIDE BACK COVER OF THIS ISSUE

out to Mission Dolores, originally founded (1776) as Mission San Francisco de Assisi. Located at 16th and Dolores, the old mission has been carefully restored and preserved as a historical monument. Services are held there daily as in the past.

NEAR SAN FRANCISCO

A short distance beyond the Golden Gate Bridge in Marin County is Mission San Rafael Arcangel (1817), of which nothing remains but an ancient pear tree. And at Sonoma in the Valley of the Moon, we reach the end of the mission trail. Here is San Francisco de Solano, founded in 1823, the twenty first and last mission established, fifty four years after Father Serra set out to fulfill a dream. The dream came true, even as missions to the south were already experiencing that conflict with civil authorities which was to lead to their ruin. Solano mission has been completely restored, an example of the simplest form of religious architecture. On the northeast corner of the plaza on which the mission stands is the Bear Flag Monument, marking the spot on which the Bear Flag of the California Republic was raised in 1846, another historical touch you will want to include in your mission film.

In the serene beauty of the old missions, you can find the peace and relaxation rare in this anxious age. Amid their colorful gardens and cool pools, you will find it easy to recapture with your camera the relatively simple life of the mission padres of long ago, creating a film of lasting beauty and inspiration.

Break it up!

[Continued from page 381]

speakers are selected to talk on the subjects which are their special interest. They may be members of the club or guests invited because they are qualified to discuss a specialized phase of movie making.

VIEWS AND REVIEWS

These supplementary meetings, for all their informality, are well planned. The speaker, whose talk may not exceed thirty minutes, usually illustrates his points by screening a short picture. This is intended to show how the lecturer has applied in his own filming the principles he sets forth in his address. These lessons in movie making are alive and practical, not detached and based on theory. Members are invited to ask questions at the conclusion of every lecture.

The balance of the supplementary evening is devoted to the Film Clinic. Its primary purpose is to afford beginning filmers an opportunity to screen their movies for constructive criticism.

A limitation is placed on the running time of the pictures to be reviewed, in order that as large a number as possible may benefit by an analysis of their filming efforts. Experienced club filmers are called upon to serve as critics, and the maker of the film must be ready for an honest appraisal of his picture regardless of his personal feelings.

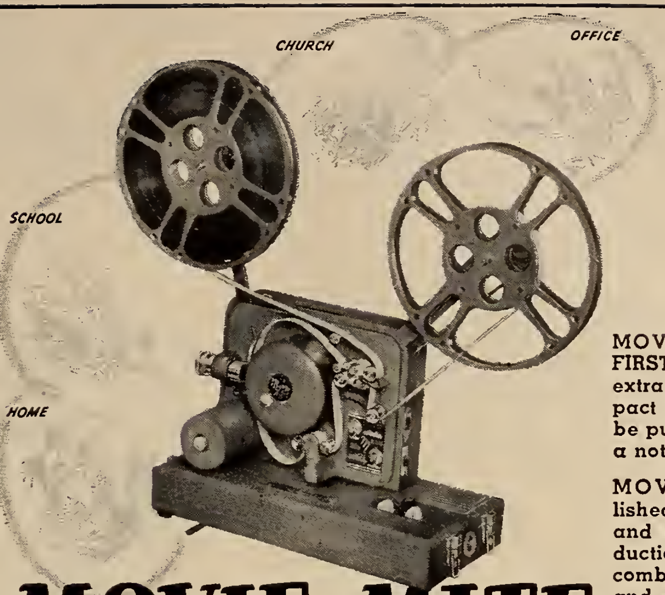
A good procedure for the reviewer to follow is to mention first what he believes to be the good points of the film—and then to call attention to its shortcomings. He should make suggestions as to how it may be improved through changes, editing or additions. It is also well for him to explain how he would have handled the assignment had it been his.

The supplementary meetings are ideal for the demonstration of new equipment and new techniques. Manufacturers are always ready to cooperate by sending representatives to supply complete information concerning new developments of interest to movie makers.

An effective method of demonstrating the value of certain movie making techniques is the "before-and-after" presentation. The supplementary meeting with its small group is an ideal setting in which to exploit to the fullest this excellent teaching process. Let us take, for example, the subject of film editing. A qualified speaker will lead off with a discussion of its opportunities. Then a four minute film, the work of a novice, will be screened in the exact order in which it came from the processing station.

An open discussion then follows. During it suggestions will be made from the floor as to how this reel could be edited. These are jotted down and at last a final agreement is reached on what should be done to the film. Two members then work together at the editing board, cutting up the film completely and reassembling it in accordance with the group plan. While this is being done, the business of the meeting is continued. At the end of the evening, the now fully edited film is screened. The difference is astounding. The value of careful editing has been dramatically and effectively demonstrated.

This subdivision and streamlining of operations as just outlined are serving the Metropolitan Motion Picture Club well. Somewhere down the line every member benefits. He learns new techniques, he is kept informed on recent developments in equipment. He enjoys learning how to make better pictures. He relaxes while seeing the very best in amateur filming. These opportunities, with variations, are within reach of every large amateur movie club. Club management has only to specialize to present *something* for *everybody*.



MOVIE-MITE
Entertainment · Education · Church and Sales Messages

All the advantages of finest 16mm projection (silent or sound) are made available at LOW COST.

Write for details. See your dealer for demonstration.

MOVIE-MITE was the FIRST precision built, extra light weight, compact 16mm projector to be put on the market at a notably low price.

MOVIE-MITE established new standards.. and leads in the production of an amazing combination of quality and economy.

MOVIE-MITE, complete with speaker, weighs only 26 lbs. Universal 25-60 cycle A.C. or D.C., 105-120 volt operation.

Model 63LMB $198.50

MOVIE-MITE CORPORATION
1105 E. Truman Road Kansas City 6, Mo.
©1945

The publishers of MOVIE MAKERS invite you to join THE AMATEUR CINEMA LEAGUE

The fact that you read MOVIE MAKERS means that you have the sort of interest in movie making that the thousands of current ACL members have. Since 1926, the Amateur Cinema League has been helping movie makers like you to get the sort of filming results that they want. Let the League start helping *you* today—with its TECHNICAL, CONTINUITY, FILM PLANNING and FILM REVIEW services.

To start you off as a member, the ACL will *give* you a copy of *THE ACL Movie Book*—the 311 page book that is widely known as the finest guidebook to 8mm. and 16mm. filming.

And—of course—as a member, you will receive MOVIE MAKERS every month. For full details on how *you* can become a member of the ACL, write today to

Amateur Cinema League, Inc.
420 Lexington Ave., New York 17, N. Y.

GREATEST TELE-LENS BARGAIN!
5½ INCH F-3.5 COATED
$32.50 POSTPAID

Sharp AAF 138MM, our fixed focus "C" mounts, for distant shots of birds, game, sports, etc. • Color corrected. Same as above in our focusing "C" mounts $39.50 • De Luxe Model with case $47.50. These 5½ power lenses for 16MM Bolex, BH, Revere, Keystone, etc. Bring subject 5½ times closer!

CENTURY PRECISION SPECIALTIES CO.
11960 Wilshire Blvd., Los Angeles 25, Calif.

PHOTOGRAPHY

To give your home movies that "professional touch." TRAIN in ALL phases of photography. Our Home Study Course includes valuable instruction in 16mm movies. Resident Training in ALL branches of "still" work. WRITE TODAY!

40th YEAR
NEW YORK INSTITUTE OF PHOTOGRAPHY
Dept. "105," 10 W. 33 St., New York, N. Y.

2¼ x 3¼ COLOR PRINTS 50c each
Price of larger prints on request
From 8 and 16mm Color Film
Send 3 frames or tie thread next to frame desired. Add 25c handling charge on orders of less than $5.00. No C.O.D.'s.
HOUSE OF COLOR
1108 Seal Way Seal Beach, Calif.

THE ONLY BOOK DEVOTED EXCLUSIVELY TO TITLES
Every step explained, simply and thoroughly.
It Answers Every Title Making Problem
Only $1 POSTPAID
Sold Only by Mail
MAIL A DOLLAR BILL TODAY
HOW TO TITLE HOME MOVIES 8 mm 16
85 PAGES ILLUSTRATED
WESTWOOD SALES CO. 635 VICTORIA AVENUE, SAN FRANCISCO 12, CALIFORNIA.

OCTOBER 15
is the closing date for the
Ten Best Films of 1949

See pg. 359 for entry blank

DIRECT 16MM SOUND with MAURER RECORDING SYSTEM

For the Producer of 16 mm business, educational and religious films

- EDGE NUMBERED WORK PRINTS
- SOUND RECORDING
- DUPLICATE NEGATIVES
- SYNCHRONIZED STUDIO PHOTOGRAPHY
- RELEASE PRINTS—COLOR and B & W

GEO. W. COLBURN LABORATORY, Inc.
164 N. Wacker Dr., Dept. M, Chicago 6, Ill.

8 CLUBS 16

The people, plans and programs of amateur movie groups everywhere

Asheville festival The Smoky Mountain Movie Club, of Asheville, N. C., has completed plans for the Movie Salon that is to fill a conspicuous place in the Asheville Fine Arts Festival, an annual fair of the arts and crafts being inaugurated this year with sessions on October 13, 14 and 15.

Ralph E. Gray, FACL, APSA, a member of the League's board of directors, Charles J. VerHalen, sr., president of VerHalen publications, and James Wong Howe, ace Hollywood cameraman, will act as judges of the screenings.

B. T. Behrens, ACL, heading the movie division of the festival, has invited national prize winners of the past three years to participate in the salon, primary purpose of which is to give recognition to the country's leading amateur movie makers and draw public attention to the high plane attained in amateur cinematography. A grand trophy will be awarded the most outstanding film, with trophies and plaques going to the first and second prize winners in each of the five classifications set up. Third place honors will take the form of honorable mention certificates.

Kansas City winners The honors in the midyear film contest sponsored by the 8-16 Home Movie Makers of Kansas City, Mo., went to Robert Davis for *The Seasons*. R. L. Sutton won second place in the 16mm. class for *W. W. Sutton Sawmill*. In the 8mm. group, P. E. Worrell took first prize for *The '49er and the Indians*, with *Vacation Memories*, by G. E. Martin, ACL, placing second.

Edison plans The fall agenda of the Edison Camera Club of Chicago is headed with a Titling Bee, an exhibition and demonstration of good titling techniques. Screening of the winning films in the annual vacation movie contest will mark a subsequent meeting. Ingrid L. Hibbeler took first place in the 8mm. group, with Conrad Bauer occupying the same position in the 16mm. class. D. A. Dinsdale and Norman Pate were runners-up for 8mm. honors, and Howard Geiser and T. C. Tilliox filled out the 16mm. list.

W. B. Doffermyre

WASHINGTON SOCIETY of Amateur Cinematographers award goes to Bruce Warden, ACL, from W. C. Kuhl, ACL, as W. R. Gregg watches.

IN SAN FRANCISCO, Golden Gate Cinematographers gather, with Edwin Johansen, pres., A. Balzarini and C. R. Skinner in the front row.

Richmond exhibit A salon of prize winning films is to be staged on October 22 by the Richmond (Calif.) Movie Camera Club. Both 8mm. and 16mm. films are wanted for the show, the 8mm. to run about 200 feet and the 16mm. about 400 feet. The club will pay postage and insurance both ways on all films submitted.

Amateurs wishing to participate in the salon should write Harold R. Sloper, ACL, 936 Juanita Court, Richmond, Calif.

Berkshire elects Members of the Berkshire Museum Amateur Movie Club, ACL, of Pittsfield, Mass., have elected, or re-elected, the following persons to guide the group through the coming season: Harry Brundige, ACL, president; Fred H. Chant, vice-president; Charlotte M. Stoessel, ACL, secretary; Mabel D. Bradway, ACL, and Max H. Sauter, ACL, directors.

New York Calling, 16mm. sound on film production of the New York Central Railroad, borrowed from the ACL film library, was screened at the club's first meeting last month.

Fourfold schedule Members of the Fourfold Film Society, of London, England, now have five individual unit projects in production, scheduled for early completion and showings during the current season. Among these is one on the history of a newspaper story from reporter to publication, being filmed with the cooperation of a local paper, the staff and plant of which are at the society's disposal for filming purposes.

A human puppet tale, provisionally entitled *People of Paper*, and a surrealist picture not yet titled are included among the others. For purposes of film study, the society recently screened a program of Chaplin movies, which not only entertained the members but taught them something about the early history of motion picture growth.

Bernard Gross

CHARLES HOOKER, center, receives thanks for slide show at N. Y. Cine Club of the Deaf.

Australian contest Winners have been announced in the members' competition sponsored by the Australian Amateur Cine Society, ACL, in Sydney. Charles Parsons was grand prize winner with *The Balmoral Beach Club*, 250 feet 16mm. color. R. B. Laborhinho captured second place with his 200 foot 8mm. color film, *Victoria Falls.* Filling third position was Mrs. M. Hall, with her 350 foot 16mm. color film, *The Murray River.*

Runners-up were *Deidre's Birthday*, by Mrs. Hall; *Outward Bound*, by Mr. Trinnick; *Inspector Frost's Last Chase* and *Hunting the Whiffenpoof*, by S. M. Bates, and *Scenes from Manly*, by G. L. Hooper. All were on 16mm. film with the exception of the last, which was 8mm. Two 9.5mm. films also figured in the competition, *Victorian Visit*, by Miss D. Makin, and *Vale*, by R. and G. Nutman, both on black and white stock.

Philadelphia opener The new season got under way for members of the Philadelphia Cinema Club last month. The opening program featured *Inauguration Parade, 1949*, and *Wintertime Grand Canyon*, by D. Fredericka Horton. Russell Howell presented a group of his 35mm. slides for the entertainment of the gathering.

An open discussion followed the entertainment portion of the program, during which plans for the coming year were introduced and voted upon.

Long Beach fete Members of the Long Beach (Calif.) Cinema Club competed for honors in a recent tie-in with the Pacific Flower Shows, Inc., when the latter staged their annual floral exhibition toward the end of the summer. B. P. Long won first prize with his *Flower Show.* Lola Pedersen took second place with *Flower Pictures.* Third prize went to Bernard Hammer for his 8mm. *Orchids to You.*

The winning films were projected for visitors to the flower show. The novel combination of films with flowers on exhibit proved so popular with the crowds that show officials have invited the movie group to participate with them again next year.

New Okla. group The newly organized Edmond Movie Club, of Edmond, Okla., recently held its first official meeting. A board of temporary officers was selected to guide the club until completion of the constitution and by-laws, when an election will be held. The present board is headed by Woodrow W. Sanders, ACL.

Celluloid College was screened during the entertainment half of the initial program, along with members' vacation films.

San Diego contest The Amateur Movie Club of San Diego, organized in January of this year, recently concluded its first contest. The Balboa Park Zoo was the official subject filmers were to treat. John Chamblin was given first prize in the 16mm. color class, and William Keller first in the 16mm. black and white group. First prize in the 8mm. color class went to Bob Teorey, with Mel Thiele, ACL, filling second place.

The winning films were projected at a dinner at which the prizes were awarded. Among those present was Dr. Scott Watson, president of the San Diego Photographic Arts Society, who offered facilities of Balboa Park's Photographic Arts Building for future meetings of the club.

Victorian sessions A program of 8mm. films with synchronized sound was presented recently before members of the Victorian Amateur Cine Society, ACL, of Melbourne, Australia. The films were produced by Ron Day, who achieved accurate synchronization by means of differential gear coupling between his turntable mechanism and the projector. Films screened included *Hidden Lake*, *Of One Brotherhood* and *At the Branch of the Trail*, all on the subject of Boy Scout activities.

Screened at a subsequent meeting was the loan program of top American and Canadian films, borrowed from the ACL club library. Seen earlier at Sydney by members of the Australian Amateur Cine Society, ACL, the films were routed by that group to leading Commonwealth movie units before their return to America.

When are dogs actors?

[Continued from page 367]

Fido is fond of doing with only the slightest (or no) provocation. Ordinarily, he might run through this routine a dozen times a day. So you write it into your script, you prepare an effective setting, you set up your lights, you focus your camera and take an exposure reading—and Fido falls on his face. Or goes to sleep. Or just laughs at you.

"A MUST text for all serious amateurs."
—ANTHONY MANN

"Interesting and absorbing."
—DORE SCHARY

Painting with Light by John Alton

Tells you how to achieve the beauty and enchantment of the best photography

THIS NEW BOOK SHOWS IN DETAIL HOW TO LIGHT—

People:
how to light different types of faces; lighting on clothes; photographic values of make-up; getting the right light on people out of doors.

Special scenes:
firelight, candlelight; lighting to create special mood; flickering light, rain, lightning and other storms; light effects of background colors; glamorizing "props"; lighting equipment you can make.

Interiors and exteriors:
lighting for proper perspective indoors and out; highlights, shadow; interiors in night light; the street at night; shooting an interior from outside; light from doors and windows; light for different times of day, different seasons; the right light on snow, ice, water; mist.

The author is a top-rating Hollywood expert—a Director of Photography whose pictures for MGM, Paramount, Eagle Lion, etc. have been cited by the critics as "some of the most exciting photography in cinema annals."

295 illustrations of equipment and how to place it.

SEE IT ON APPROVAL
THE MACMILLAN CO.
60 Fifth Ave., New York 11
Please send me a copy of Painting with Light on approval. I will either remit $6.00 or return the book at the end of ten days.
Signed__________
Address__________

LET'S SAY SOMETHING

THERE appears elsewhere in this issue an article entitled *Got Any Ideas?* In it, the author makes a human and often humorous plea for weaving some sort of theme—if only the simplest—into the record footage of the average home movie.

Got Any Ideas? is a pleasant, unpretentious little discussion—but don't let it fool you. It presents, for the aspiring amateur movie maker, a problem of the first importance. It is a problem which has existed ever since the making of motion pictures became available, more than twenty five years ago, to the personal filmer. That problem is as follows: Shall we, with the magic of the movies, simply *record* something or shall we *say* something?

The difference is a delicate one—but definite. It is easier to sense between this film and that than it is to pin down in words. But concerning this difference one thing is clear. It does *not* depend in the slightest on the relative austerity and splendor of the thing said. Good humor may be as unifying a theme as godliness, human interest as entertaining as a second *Hamlet.*

The secret, it would seem, lies in the expression "point of view." Look at the newsreels, for example. Theatrical movie makers had been grinding them out for years. You saw them one week, forgot them the next—and never wanted to see them over again.

Then, some years ago, along came a movie maker with an idea. The result was *The March of Time*—a newsreel with a point of view. You enjoy them all, many you want to see again. . . . There's the big difference that an idea can make.

THE AMATEUR CINEMA LEAGUE, INC.
Founded in 1926 by Hiram Percy Maxim

DIRECTORS
John V. Hansen, *President*
Ethelbert Warfield, *Treasurer*
Joseph J. Harley, *Vice President*
James W. Moore, *Managing Director*
C. R. Dooley
Ralph E. Gray
H. Earl Hoover
Harold E. B. Speight
Stephen F. Voorhees
Roy C. Wilcox

The Amateur Cinema League, Inc., sole owner and publisher of MOVIE MAKERS, is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Six dollars a year.

AMATEUR CINEMA LEAGUE, INC., 420 LEXINGTON AVE., NEW YORK 17, N. Y., U. S. A.

It's funny, all right. But in the meantime you had started the camera and run off a couple of feet in anticipation of Fido's helpful histrionics. After doing this three or four times on each take, you'll begin to see what I mean about liking movies. In the production of *Calling Frisco,* we exposed a total of 1000 feet of film. The finished version runs 420.

TO EAT OR NOT TO EAT

Point No. 3: You should have a lot of patience. This ties in, of course, with the trials I've just been citing; but let me add a couple of more examples in corroboration.

There was the scene, for instance, where Frisco was supposed to sit up and beg for biscuits. Like any canny canine, he had pulled this one a hundred or so times before—when he was really hungry. But, thinking only of my own convenience, I set up for this shooting one evening after dinner. What I forgot was that Frisco had just had dinner too. Not being hungry, he saw no reason to put on the begging act—and flatly refused to do so. This shot had to wait until next morning.

Later, when it came time to picture our pooch seemingly at breakfast, I felt (perhaps somewhat smugly) that I had benefited from this experience. Again we were to shoot the scene in the evening. Accordingly, Frisco was uncompromisingly starved throughout the day, so that he would really wolf his alleged breakfast once the setup was ready.

We were working in the confined area of our kitchen, and it was not easy to fit everything in. But at last we were ready. The dog was put on the chair. The plate was placed in front of him. "Lights!" I called out, as Frisco gave with the hunger histrionics like Barrymore playing *Hamlet.* And then "Phfft!" The fuses had blown. Frisco's breakfast was snatched away while repairs were made, and we started again. So did Frisco—to a photo finish.

There is not, of course, much the movie maker can do to protect against such accidents. But as you progress with your dog picture you do learn a lesson or two which can be heeded. The sound of the camera, for example, is far more likely to distract the dog indoors than in the open air. It is well, therefore, to condition your pet to this distraction by running the camera (empty!) near to him as often as is possible before beginning your picture.

I found also that the nearness of one's lights to the subject—often relatively desirable in color filming—created a noticeable amount of heat. This brought up a problem we had not thought to contend with. The dog, if kept under the lights too long, began to pant—an action quite out of place in many sequences. We had to space out our shooting accordingly. The only time the lamp heat did not bother Frisco was one very cold morning when we were to shoot him curling up for sleep on his mistress's bed. The lamps seemed to sooth him then, so that what we had expected to be a most difficult shot soon was filmed to perfection. Things were not always so easy in our own domestic arrangements.

Point No. 4: You should have an understanding family. *Calling Frisco* was eight weeks in production. Since its subject was small and essentially an indoors dog, a majority of the scenes were plotted as interiors.

You all will know that this immediately means moving all the furniture someplace else than where it belongs. But this was only a beginning. There was a ubiquitous gadget I designed to create zoom shots by clamping it on a door and then swinging the door closed or open. There were weird and wonderful stagings for overhead shots, comprised of several chairs, a couple of tables, the ironing board and anything else handy. Why I didn't break all the furniture—and my own neck—I'll never know. And there were, of course, light stands and cords strewn around.

Two weeks after the film was finished we had in the interior decorators. To solicitous friends who offered my wife sympathy at *this* upheaval, she replied coolly, but conclusively: "It's not half as bad as having your husband make a picture."

HERE'S THE ACL COLOR LEADER

MEMBER
AMATEUR
CINEMA
LEAGUE

YOU'VE BEEN WAITING FOR!

To all ACL Members:

During the last few months, many of you have written, phoned and talked to us with one question in mind: "When is the Amateur Cinema League going to have an official leader *in color* for its members?"

The answer is: NOW!

Yes, all members of the ACL can now get League leaders in smoothly animated Kodachrome for as many of their films as they wish. 8mm. or 16mm., of course!

The frame enlargements above give you an idea—but only a very rough one—of some of the highlights of the new ACL leader. What these frames cannot show you is the vibrant color, the exciting sense of motion, as the full leader develops. Here's what you'll see on your own home screen . . .

Against a dark background, the earth—with the continents varicolored against the rich blue seas—revolves slowly until the sparkling, crystal letters ACL fade in across the sphere's curvature.

Then a narrow band of brilliant red, bearing in white, raised letters the word MEMBER, swings across the globe. A second band of red, with AMATEUR CINEMA in white, zooms in from the right and is followed by a third red band, with the word LEAGUE.

A smooth lap dissolve follows, and across the same three red panels appear the words WORLD WIDE ASSOCIATION OF MOVIE MAKERS, in gleaming white letters. These, together with the sphere, then slowly fade out.

There's still more: the trailer. As your film ends, you fade in once more on the slowly spinning earth—and a brilliant red band sweeps diagonally across it, announcing in large white letters THE END.

But we can't tell you about it. You've got to see the leader to appreciate it, to get the feeling of real glamour that it will add to your most distinguished films. Shoot us your order today—and own a real movie making emblem of ACL membership!

Cordially,

James Moore

JAMES W. MOORE
Managing Director

P.S. 16mm. leaders are 14 ft.; 8mm., 7 ft.—same running time.

Here are TWO ways Amateur Cinema League members can get ACL Kodachrome leaders: At the amazingly low price of $1.50 for 16mm. and $1.00 for 8mm. widths, you can buy as many ACL leaders as you wish. You will probably want a leader for each of your films. Just fill out the coupon below, indicating the number of leaders you wish, and mail it to the League together with your check or money order.

OR

You can get a FREE leader for every new member you bring into the ACL. To get your free leaders, just fill out the coupon below, counting one free leader for each new member you've signed up, attach a list of the names and addresses of the new members, and mail both back to the League, together with a remittance of $6.00 for each new member's annual dues.

If you are not yet a member of the ACL—start taking advantage of the League's many services now—and get your emblem of membership at the same time. $6.00 a year brings you "The ACL Movie Book," MOVIE MAKERS monthly, and all League services for a year. You can order your ACL leaders in your membership application—at $1.50 for 16mm. and $1.00 for 8mm. widths.

049

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

Yes, as a member of ACL, I certainly want several of the beautiful new Kodachrome leaders. I enclose my check or money order for:

_____ 16mm. Kodachrome leaders at $1.50 each

_____ 8mm. Kodachrome leaders at $1.00 each

Name_____

Street_____

City_____ Zone_____ State_____

049

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

Yes, I'd like to earn some FREE Kodachrome leaders by signing up new ACL members. I am attaching a list of my new members' names and addresses, and I am enclosing their remittances at $6 for each new member's annual dues (of which $2 is for a year's subscription to Movie Makers).

I understand that each of my new members will receive "The ACL MOVIE BOOK," Movie Makers monthly, and all League services for one year.

Please send me the following free leaders, at one free leader for each new member I've signed up:

_____ 16mm. Kodachrome leaders

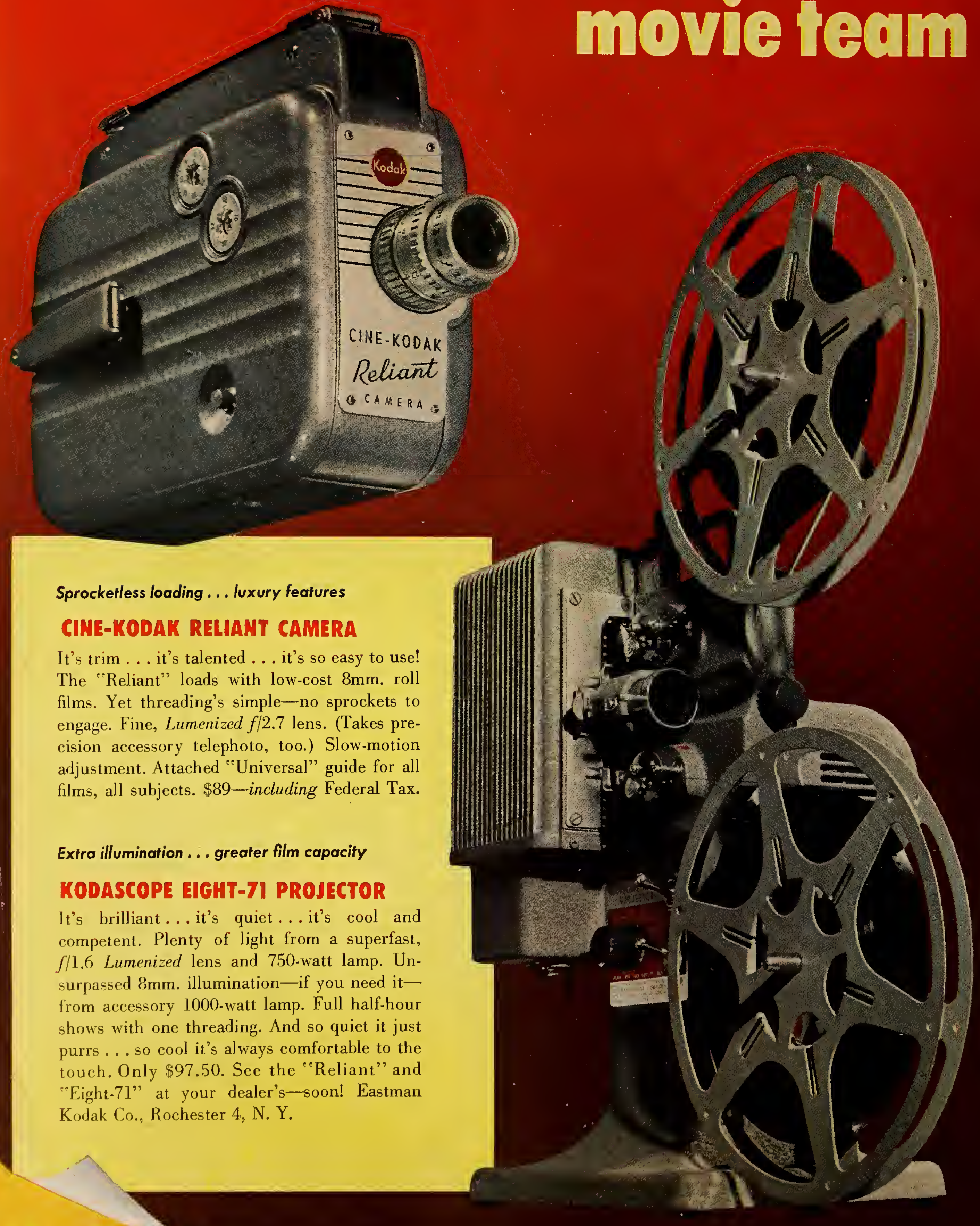
_____ 8mm. Kodachrome leaders

Name_____

Street_____

City_____ Zone_____ State_____

Kodak's *New* "Economy Eight" movie team



Sprocketless loading . . . luxury features

CINE-KODAK RELIANT CAMERA

It's trim . . . it's talented . . . it's so easy to use! The "Reliant" loads with low-cost 8mm. roll films. Yet threading's simple—no sprockets to engage. Fine, *Lumenized f*/2.7 lens. (Takes precision accessory telephoto, too.) Slow-motion adjustment. Attached "Universal" guide for all films, all subjects. $89—*including* Federal Tax.

Extra illumination . . . greater film capacity

KODASCOPE EIGHT-71 PROJECTOR

It's brilliant . . . it's quiet . . . it's cool and competent. Plenty of light from a superfast, *f*/1.6 *Lumenized* lens and 750-watt lamp. Unsurpassed 8mm. illumination—if you need it—from accessory 1000-watt lamp. Full half-hour shows with one threading. And so quiet it just purrs . . . so cool it's always comfortable to the touch. Only $97.50. See the "Reliant" and "Eight-71" at your dealer's—soon! Eastman Kodak Co., Rochester 4, N. Y.

Kodak
TRADE MARK

NOV 10 1949

MOVIE MAKERS

NOV.
1949
25c

LIBRARY OF
CONGRESS
SERIAL RECORD
NOV 21 1949
2

THE MAGAZINE FOR 8mm. & 16mm. FILMERS

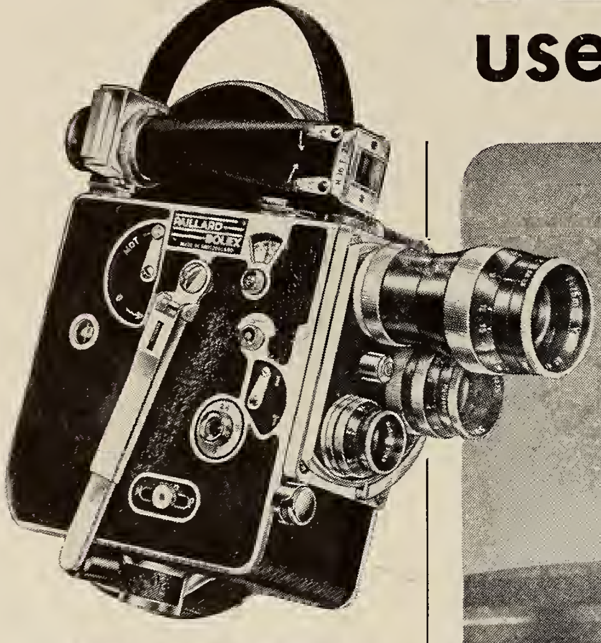
DIRECTING CHILDREN • THANKSGIVING FILM PLAN • MAKING STROBE DISCS

★ ★ ★ ★ AMERICA'S FOREMOST CAMERAMEN PREFER THE BOLEX H-16

Bill Daniels

1948 Academy Award Winner for Cinematography (B&W) on "The Naked City"

uses the Bolex H-16



Kern-Paillard Lenses for the Bolex H-16

Switar 1" f/1.4	$183.75	*Fed. tax inc.*
Pizar 1" f/1.5	$ 97.00	
Yvar 15mm f/2.8	$ 78.75	
Yvar 3" f/2.5	$128.34	

Here's why **BILL DANIELS** prefers the BOLEX H-16

Automatic Threading: No need to use expensive magazine-loaded films. Bolex automatic threading eliminates all danger of imperfect threading.

Turret Head for Three Lenses: Accommodates standard "A" or "C" type mounts.

Tri-focal Tubular Viewfinder: With exact fields for 15mm, 1" and 3" lenses as standard equipment, viewfinder provides for absolute correction of parallax down to 18 inches. Invaluable for title and closeup work.

Critical Visual Focusing: Groundglass focusing for instant and accurate focus through the lens; magnifies image 15 diameters.

Focal Plane Type Shutter: Rotating disc, 190° opening, revolves only 118/1000 of an inch from emulsion side of film preventing linear distortion and giving faultless registration on the film. This is a Bolex exclusive.

Frame Counter: Accurate frame counters add or subtract *automatically*.

Footage Counter: Adds and subtracts accurately in forward and reverse.

Audible Footage Indicator: You *hear* a click with passage of each 10 inches of film.

Variable Speeds: Speed range is 8, 16, 24, 32, 64 and all intermediate. The governor maintains constant speed with the closest tolerance.

Hand Crank Operation: Either forward or reverse hand cranking is standard equipment. Speed is governor-controlled and *any* amount of film can be cranked in *either* direction. Dissolves, fades, tricks are *easy*.

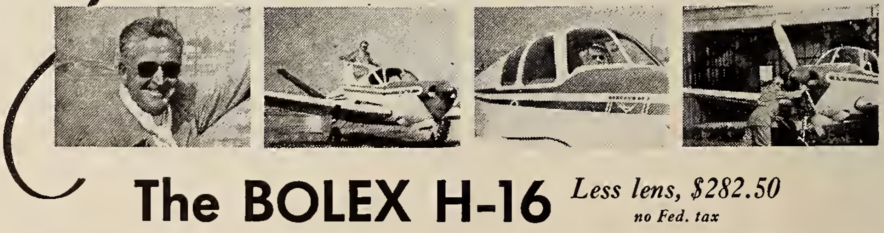
Single Frame Exposures: Takes stills or animated sequences at 1/20 to 1/25 second exposures, or with "time" exposure.

Pressure Plate: Maintains firm, precise pressure on film, insuring rock-steady pictures.

Single Claw Operation: Designed to permit adaptation for use with sound film.

The Bolex is a precision instrument built like the finest Swiss watch by Swiss craftsmen.

Shown here are five enlarged frames taken from a Home Movie sequence made recently by Bill Daniels. Such fine enlargements are possible—*even on paper* —because the pictures were taken with a Bolex H-16. In combination with its Kern-Paillard* Lenses, the exclusive shutter mechanism of the Bolex H-16 assures faultless registration of the image on the film—in color or black-and-white.



The BOLEX H-16 *Less lens, $282.50* *no Fed. tax*

PROFESSIONALS and advanced amateurs prefer the Bolex H-16 because it gives them every advantage they demand—yet permits the *ease of operation* that use for Home Movies requires.

Created and produced admittedly for the one movie maker in 100 who can appreciate the finest, the Bolex H-16 is now the choice of exacting 16mm Home Movie cameramen all over the world. Swiss precision engineering has designed, in the H-16, a faultless instrument which you can depend upon to get the picture *every time* . . . in every climate and under all conditions.

Drop into your camera dealer's today. Let him show you the many professional effects you can get with the H-16 and *without extra equipment or gadgets.* Handle it, sight it, check its simplicity of operation. You'll know *why* America's foremost cameramen prefer the Bolex H-16 for their Home Movies.

***KERN-PAILLARD LENSES** are respected throughout the world for their consistent high quality. Available in Switar 1" f/1.4, Pizar 1" f/1.5, Yvar 15mm f/2.8 and Yvar 3" f/2.5. *Note:* The Switar 1" f/1.4 is as fine as any speed lens ever made for the 16mm field.

Bolex paillard

Bolex A PAILLARD PRODUCT

MOTION PICTURE CAMERAS

WRITE TODAY *for descriptive folder MM-119 on camera and lenses to:*
PAILLARD PRODUCTS, INC., 265 MADISON AVENUE, NEW YORK 16, N. Y.
Bolex Cameras are sold and serviced through leading camera dealers everywhere.

How to Become a Maxim Award Winner

HIRAM PERCY
MAXIM

The trophy pictured above represents the Hiram Percy Maxim Memorial Award — the highest international honor that can be bestowed on an amateur motion picture. Each year since 1937, the staff of MOVIE MAKERS magazine has picked the Maxim Award winner from the previously selected Ten Best Amateur Films of that year.

This year's Maxim Award winner and the Ten Best Amateur Films of 1949 will be announced in MOVIE MAKERS for December. As always, the story of the top amateur films will be a fascinating one, full of insights on what makes a movie out of a lot of shots, on what raises random footage to a work of art, on what can make essentially static material come to *life*.

We can't guarantee results—but this article *may* help you to become a winner of the Hiram Percy Maxim Award. It can show you the sort of material that makes great movies. It can show you new and different ways of treating that material. . . . Above all, it will give you a fresh picture of the sort of thing that other movie makers around the world are doing in our field.

Yes, you'll learn a lot about movie making—

in MOVIE MAKERS

for December

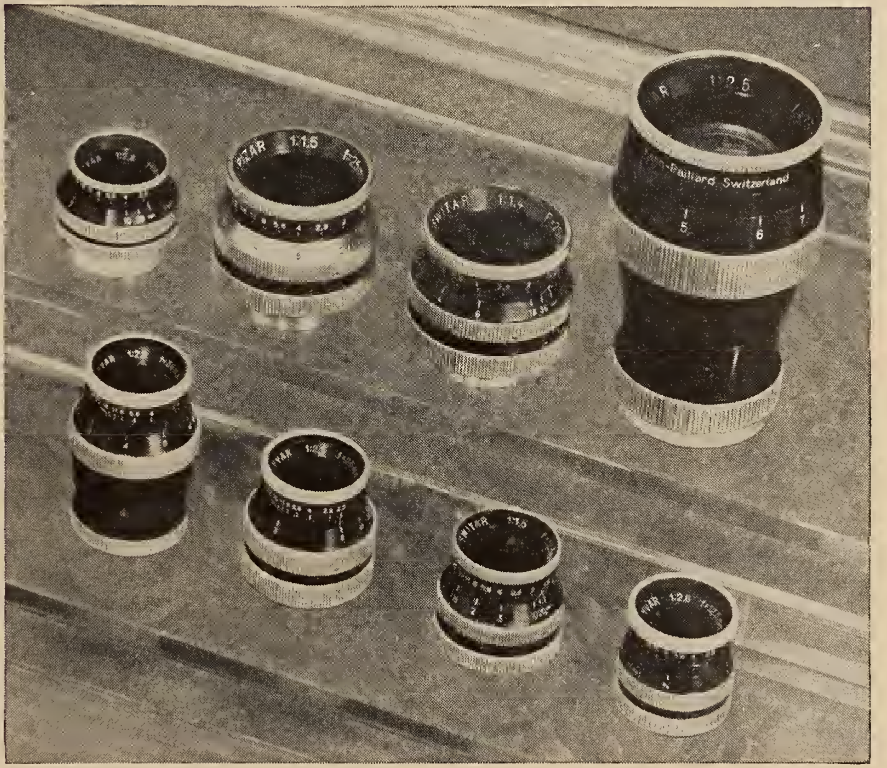
(If your local photographic dealer doesn't handle MOVIE MAKERS, ask him to write us for a sample copy and full details.) Or subscribe direct for only $3 a year by writing

MOVIE MAKERS

420 Lexington Ave., New York 17, N. Y.

IN HOME MOVIES . . . the Heart of a perfect picture is a Kern-Paillard lens

Standard of Quality and Precision the World Over. Made by the manufacturers of the world-famous Kern Microscope, Kern-Paillard Ciné lenses are designed and constructed by Swiss precision craftsmen . . . there is nothing finer in the home movie field.



Every Kern-Paillard lens is fully color corrected, specially coated, in focusing mount. Built-in lens shade, except the 16mm telephoto. Prices include Federal tax.

FOR BOLEX H-16 CAMERA

Switar 1" f/1.4 $183.75. Finest speed lens for 16mm cameras. Cuts sharp from corner to corner of frame. Automatic depth of focus scale, micrometer click-stops.

The NEW Pizar 1" f/1.5 $97.00 (Introductory price). Sister to the Switar with the same superb optical characteristics. Corrected to f/1.5, without depth of focus scale. Equals the Switar in all other respects.

Yvar 15mm f/2.8 (Wide Angle) $78.75. Gives excellent definition even at full aperture; 60% greater field than 1" lenses.

Yvar 3" f/2.5 $128.34. Fastest 3" telephoto lens. "C" Mount for Bolex and other cameras. f/2.5 aperture gives excellent results under adverse light conditions. Micrometer click-stops.

FOR BOLEX H-8 and other CAMERAS

Switar ½" f/1.5 $160.42. Finest and fastest 8mm speed lens made. It gives the 8mm user a quality picture never deemed possible on 8mm film, in color or black and white. Has automatic depth of focus scale, micrometer click-stops.

Yvar 25mm f/2.5 (Telephoto) $68.25. A precisely built medium telephoto lens with exceptional speed. Excellent for outdoor sports and indoor portrait work.

Yvar 36mm f/2.8 (Telephota) $89.54. A longer range telephoto for close-ups of distant subjects. Takes pictures that rival 16mm telephoto shots in detail and quality.

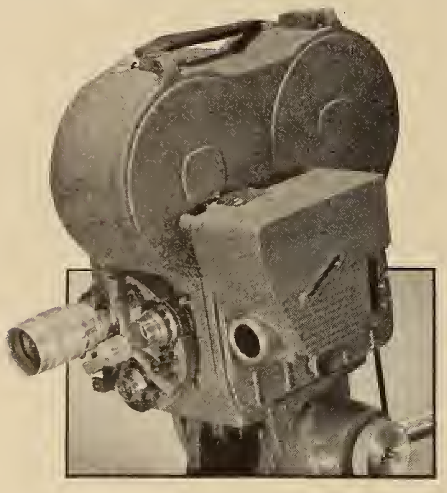
Yvar ½" f/2.8 (For Bolex L-8 only) $49.55. Especially designed for 8mm use. Precision-built, its special optical system insures pin-point detail.

Ask your photo dealer to explain details on Kern-Paillard lenses which are designed especially for the Bolex camera.

Kern-Paillard precision lenses

PAILLARD PRODUCTS, Inc., 265 Madison Avenue, New York 16, N. Y.

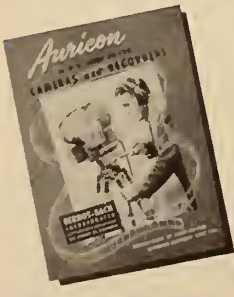
We have often been asked...



...why the Auricon-Pro is the only 16 mm. sound-on-film Camera made, regardless of price, which operates so silently it can be used within 10 inches of a microphone.

We have been asked how it is possible to sell a 16 mm. "talking picture" Camera which takes a rock-steady, in-focus picture and records a "high-fidelity" sound track on the same film at the same time, complete with amplifier for $1191.00 on a 30 day money-back guarantee and a 1 year service guarantee.

The answer is found in 18 years of specialized production experience with 16 mm sound-on-film equipment, plus world wide sales. Owners and Dealers call Auricon "the best camera value on the market today." Also available to take pictures without sound, if desired, for use with the Auricon double-system Recorder.



SEND FOR YOUR FREE COPY OF THIS AURICON CATALOG

Auricon Hollywood

BERNDT-BACH, Inc.
7383 Beverly Blvd., Los Angeles 36, Calif.
MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931

MOVIE MAKERS

THE MAGAZINE FOR 8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

November 1949

The reader writes		404
Late releases	*New 8mm. and 16mm. films*	407
Getting the bird	*William L. Lucas*	409
An all-purpose developing drum	*A picture story*	410
Stroboscopes are easy	*Laurence E. Baty, ACL*	412
Controlling line voltage	*George Merz, ACL*	413
Directing children	*Frank E. Gunnell, FACL*	414
Giants of Muir Woods	*Felix Zelenka*	418
The clinic	*Aids for your filming*	420
Making a gun camera mount	*O. L. Tapp, ACL*	421
Hints from Hollywood		422
Run a Nickelodeon Night!	*Helen E. King, ACL*	423
News of the industry	*Reports on products*	424
Clubs	*People, plans and programs*	430
Hobbyist's hobby	*Editorial*	434

Cover photograph: Meisel from Monkmeyer

JAMES W. MOORE
Editor

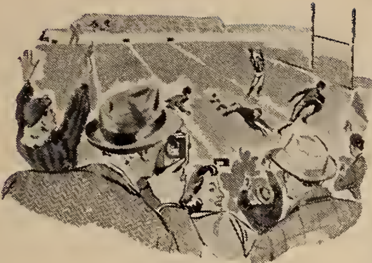
DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Production Editor

JAMES YOUNG
Advertising Manager

Vol. 24, No. 11. Published monthly in New York, N. Y., by Amateur Cinema League, Inc. Subscription rates: $3.00 a year, postpaid, in the United States and Possessions and in Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Spain and Colonies, Uruguay and Venezuela; $3.50 a year, postpaid, in Canada, Labrador and Newfoundland; other countries $4.00 a year, postpaid; to members of Amateur Cinema League, Inc. $2.00 a year, postpaid; single copies 25¢ (in U.S.A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1949, by Amateur Cinema League, Inc. Editorial and Publication Office: 420 Lexington Avenue, New York 17, N. Y., U.S.A. Telephone LExington 2-0270. West Coast Representative: Edmund J. Kerr, 6605 Hollywood Boulevard, Los Angeles 28, Calif. Telephone HEmpstead 3171. Advertising rates on application. Forms close on 10th of preceding month.

CHANGE OF ADDRESS: a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.



"A big cheer for Revere!"

"It happened in the last three minutes of play! Crawford intercepted a pass on his own 10 yard line and ran 90 yards for the winning touchdown. It was the most spectacular play of the entire season . . . the crowd went wild . . . and I caught it all with my Revere!"

Whether it's an exciting sports event . . . a vacation trip . . . or a happy occasion at home, you can capture its big moments "for keeps" when you own a Revere—preserve them in sharp, clear, action-packed movies that you and your family will treasure for years to come.

With a Revere, taking movies is *easy*—easier, in fact, than ordinary snapshots. And practically as inexpensive, too. What you see you get—in thrilling color.

There's a Revere camera to fit every need . . . from the simple fixed focus type to the magazine model with revolving turret that satisfies the most advanced movie enthusiast.

Whichever model you choose, you can be sure of a fine, dependable camera you will be proud to own. And to *show* your movies at their very best, get an equally fine Revere projector. So see your Revere dealer now, and start your movie record *today* of all the events you want to remember tomorrow!

REVERE CAMERA COMPANY CHICAGO 16

Time Won't Wait . . . Own a Revere Now!

Revere

EIGHTS and SIXTEENS

REVERE "RANGER" 8mm CAMERA

The supreme 8mm value! Here at last is a high quality spool-type camera at an amazingly low price. Embodies features previously found only in far more expensive cameras. F 2.5 Coated Lens—Tax included, **$62.50**

REVERE "THRU-LENS" CRITICAL FOCUSING FINDER

Ideal for Titling

Provides a quick, simple way to obtain extremely accurate focus and field alignment in close-up work with your Revere 16mm camera. Easy to carry . . . simple to attach . . . eliminates guesswork. Tax included, **$24.50** Complete with case.

REVERE "90" DE LUXE 8mm PROJECTOR

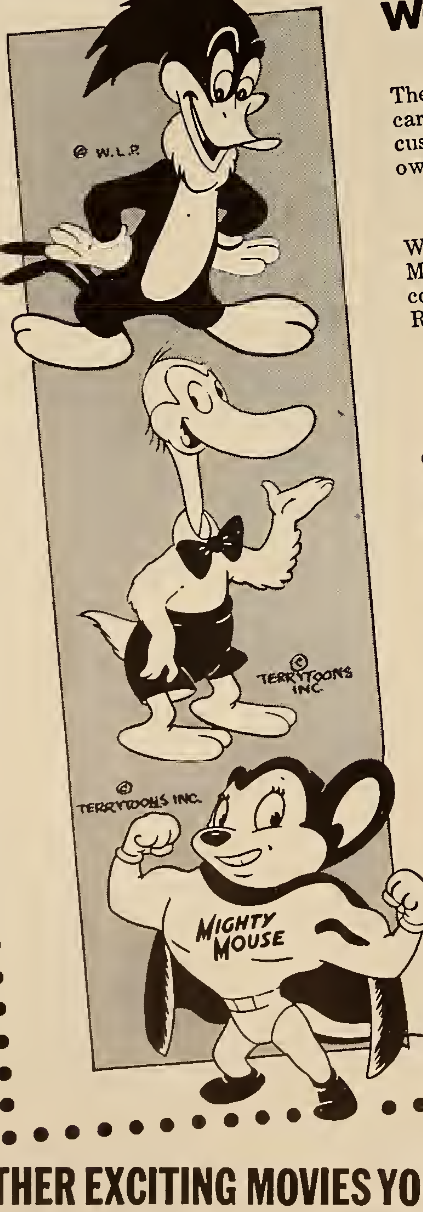
An added Wide Angle lens more than doubles picture area . . . Has finest, most precise film track ever designed for sale film transport . . . Choice of 500 or 750-watt lamp . . . Film compartment in base. With carrying case, **$132.50**

In Pursuit of Happiness Revere Adds to Your Pleasure.

NOW OWN WORLD'S FINEST FILMS

8MM NEW CASTLE

NEW CARTOONS PACKED WITH LAUGHS


© W.L.P.
© TERRYTOONS INC.
© TERRYTOONS INC.
MIGHTY MOUSE

WOODY WOODPECKER

"THE BARBER OF SEVILLE"

The hilarious Woody in a great Walter Lantz cartoon. He shears, shaves and shocks the customers of a barber shop until he has his own close shave!

"DIZZY ACROBAT"

Woody gets circus animals in an uproar. Makes lion bite off own tail! Chased by cops! Leads them to high wire on bicycle! Riotous finish!

GANDY GOOSE

"GANDY'S ADVENTURE"

Gandy captured by Mr. Fox! The heat's really on Gandy when the Fox suddenly peppers the stew! Gandy's cyclonic sneeze wrecks the place and he escapes!

"A BULLY ROMANCE"

Gandy Goose in Mexico enthralled by Senorita, her guitar, her castanets, her rhumba! Caramba! Papa unlocks bull! Gandy's toreadoring pays off—and how!

MIGHTY MOUSE

"MIGHTY MOUSE RIDES AGAIN"

When Mighty Mouse hears that villainous cats have crashed a mouse picnic, he makes them lose most of their nine lives in fright! It's a panic!

"ELIZA ON ICE"

Mighty Mouse comes to the rescue of Eliza fleeing from Simon Legree and the bloodhounds with gags that will make you roar!

Enjoy your projector more with Castle Films—professionally produced—to give you maximum quality at LOW COST. Here are new releases, offering comedy, thrills, adventure and epic news events. Make your selection now!

OTHER EXCITING MOVIES YOU CAN OWN

W. C. FIELDS in "The Great Chase"
Side-splitting nonsense with Fields at his funniest!

"Bowling Aces"
Joe Falcaro and marvelous amateur players in sensational big pin play!

"Blazing Guns"
Kirby Grant in dramatic story of one man's fight against lawless cattlemen!

CASTLE FILMS
DIVISION OF UNITED WORLD FILMS INC.

1445 PARK AVENUE
NEW YORK 29

542 S. DEARBORN ST.
CHICAGO 5

RUSS BLDG.
SAN FRANCISCO 4

FOR GREAT HOME ENTERTAINMENT

HOME MOVIES 16MM

OWN "THRILLS ON WHEELS"

Daring! Dangerous! Somersaulting cars, hair raising motorcycle races, and, the one feat even stunt men fear—a speeding plane picking a man from the top of a racing auto!

OWN "CHIMP ON THE FARM"

"Shorty" raises nothing on the farm but mischief. Pranks are a riot! Small boys chase him into fields, but scarecrow saves the day in a howling laugh-finale!

OWN "FISHING FUN"

All the thrills of a fishing trip! You cast for "stripers," whip a plug for bass and troll at sea for tarpon and marlin! Own it!

CASTLE FILMS' NEWS PARADE OF THE YEAR

THE YEAR'S GREAT EVENTS

OWN ALL THIS IN ONE FILM!

- S. S. NORONIC DISASTER!
- BERLIN BLOCKADE! ENDS!
- LEGION'S BIGGEST SHOW!
- GLOBE CIRCLED NON-STOP
- POPE'S 50th ANNIVERSARY!
- ATLANTIC PACT SIGNED!
- ECUADOR EARTHQUAKE!
- MEXICO'S VOLCANO ERUPTS!
- SPORT THRILL OF THE YEAR!

(Subject to Change)

The big news stories of 1949 filmed 'round the world as history was made! A complete record in ONE reel of ALL the year's most important events! A collector's item . . . a splendid gift!

SEE YOUR PHOTO DEALER OR SEND HIM THIS HANDY ORDER FORM *TODAY!*

ORDER FORM

Send Castle Films indicated in the size and length checked.	8 mm.		16 mm.		
	50 Feet $\$1^{75}$	Complete $\$5^{50}$	100 Feet $\$2^{75}$	Complete $\$8^{75}$	Sound $\$17^{50}$
"The Barber of Seville"					
"Dizzy Acrobat"					
"Gandy's Adventure"					
"A Bully Romance"					
"Mighty Mouse Rides Again"					
"Eliza on Ice"					
"The Great Chase"					
"Bowling Aces"					
"Blazing Guns"					
"Thrills on Wheels"					
"Chimp on the Farm"					
"Fishing Fun"					
"News Parade of the Year"					

Name____________________

M 11

Address____________________

City__________ Zone_____ State__________

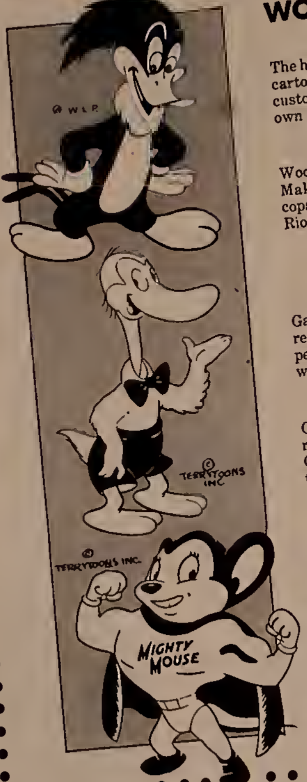
Remittance Enclosed ☐ Send me Castle Films' FREE De Luxe Catalog ☐

FREE! to all projector owners! Send for new 1949-50 Castle Films' catalogue describing a great variety of home movies!

NOW OWN WORLD'S FINEST FILMS FOR GREAT HOME ENTERTAINMENT

8MM NEW CASTLE HOME MOVIES 16MM

NEW CARTOONS PACKED WITH LAUGHS



WOODY WOODPECKER

"THE BARBER OF SEVILLE"

The hilarious Woody in a great Walter Lantz cartoon. He shears, shaves and shocks the customers of a barber shop until he has his own close shave!

"DIZZY ACROBAT"

Woody gets circus animals in an uproar. Makes lion bite off own tail! Chased by cops! Leads them to high wire on bicycle! Riotous finish!

GANDY GOOSE

"GANDY'S ADVENTURE"

Gandy captured by Mr. Fox! The heat's really on Gandy when the Fox suddenly peppers the stew! Gandy's cyclonic sneeze wrecks the place and he escapes!

"A BULLY ROMANCE"

Gandy Goose in Mexico enthralled by Senorita, her guitar, her castanets, her rhumba! Caramba! Papa unlocks bull! Gandy's toreadoring pays off—and how!

MIGHTY MOUSE

"MIGHTY MOUSE RIDES AGAIN"

When Mighty Mouse hears that villainous cats have crashed a mouse picnic, he makes them lose most of their nine lives in fright! It's a panic!

"ELIZA ON ICE"

Mighty Mouse comes to the rescue of Eliza fleeing from Simon Legree and the bloodhounds with gags that will make you roar!

Enjoy your projector more with Castle Films—professionally produced—to give you maximum quality at LOW COST. Here are new releases, offering comedy, thrills, adventure and epic news events. Make your selection now!

OTHER EXCITING MOVIES YOU CAN OWN

W. C. FIELDS in "The Great Chase"
Side-splitting nonsense with Fields at his funniest!

"Bowling Aces"
Joe Falcaro and marvelous amateur players in sensational big pin play!

"Blazing Guns"
Kirby Grant in dramatic story of one man's fight against lawless cattlemen!

CASTLE FILMS
DIVISION OF UNITED WORLD FILMS INC.

1445 PARK AVENUE
NEW YORK 29

542 S. DEARBORN ST.
CHICAGO 5

RUSS BLDG.
SAN FRANCISCO 4

OWN "THRILLS ON WHEELS"
Daring! Dangerous! Somersaulting cars, hair raising motorcycle races, and, the one feat even stunt men fear—a speeding plane picking a man from the top of a racing auto!

OWN "CHIMP ON THE FARM"
"Shorty" raises nothing on the farm but mischief. Pranks are a riot! Small boys chase him into fields, but scarecrow saves the day in a howling laugh-finale!

OWN "FISHING FUN"
All the thrills of a fishing trip! You cast for "stripers," whip a plug for bass and troll at sea for tarpon and marlin! Own it!

CASTLE FILMS' NEWS PARADE OF THE YEAR

THE YEAR'S GREAT EVENTS

OWN ALL THIS IN ONE FILM!
S. S. NORONIC DISASTER!
BERLIN BLOCKADE ENDS!
LEGION'S BIGGEST SHOW!
GLOBE CIRCLED NON-STOP
POPE'S 50th ANNIVERSARY!
ATLANTIC PACT SIGNED!
ECUADOR EARTHQUAKE!
MEXICO'S VOLCANO ERUPTS!
SPORT THRILL OF THE YEAR!
(Subject to Change)

The big news stories of 1949 filmed 'round the world as history was made! A complete record in ONE reel of ALL the year's most important events! A collector's item . . . a splendid gift!

SEE YOUR PHOTO DEALER OR SEND HIM THIS HANDY ORDER FORM TODAY!

ORDER FORM

Send Castle Films indicated in the size and length checked.	8 mm.		16 mm.		
	50 Feet $1.75	Complete $5.50	100 Feet $2.75	Complete $8.75	Sound $17.50
"The Barber of Seville"					
"Dizzy Acrobat"					
"Gandy's Adventure"					
"A Bully Romance"					
"Mighty Mouse Rides Again"					
"Eliza on Ice"					
"The Great Chase"					
"Bowling Aces"					
"Blazing Guns"					
"Thrills on Wheels"					
"Chimp on the Farm"					
"Fishing Fun"					
"News Parade of the Year"					

Name ______ M 11
Address ______
City ______ Zone ______ State ______
Remittance Enclosed ☐ Send me Castle Films' FREE De Luxe Catalog ☐

FREE! to all projector owners! Send for new 1949-50 Castle Films' catalogue describing a great variety of home movies!

U. S. Pat. No. 2260368

GOERZ AMERICAN
APOGOR
F:2.3

the movie lens with microscopic definition successful cameramen have been waiting for—

A new six element high quality lens for the 16 and 35 mm film camera. Corrected for all aberration at full opening, giving highest definition in black-&-white and color. Made by skilled technicians with many years of optical training.

Fitted to precision focusing mount which moves the lens smoothly without rotating elements or shifting image.

This lens comes in C mount for 16 mm cameras. Fitting to other cameras upon special order.

Sizes available now: 35 and 50 mm uncoated and 75 mm coated.

Write for prices, giving your dealer's name.

The C. P. GOERZ AMERICAN
OPTICAL COMPANY
OFFICE AND FACTORY
317 EAST 34 ST., NEW YORK 16, N. Y.
MM-11

Mono-Color!
SEPIA DELUXE (amber)
AZURE DELUXE (blue)
SCARLET SUPREME (red)
ESO-S Safety Film
ASK FOR MONO-COLOR AT YOUR DEALER'S

3 UNIQUE FILMS
for all double 8mm single 8mm. and 16mm cameras...

All 3 feature
- NO FILTERS FOR CAMERA OR PROJECTOR REQUIRED.
- PROJECTS RICH WARM HUE, ENHANCING EVERY SCENE.
- EXPOSURE INDEX... 20-5
- GUARANTEED FRESH STOCK!

Available in
- 8mm (DOUBLE & SINGLE)
- 16mm

(PLEASE MAIL DEALER'S NAME IF HE CANNOT SUPPLY YOU)

ESO-S, INC., 47th & HOLLY, KANSAS CITY, 2, MO.

The Reader Writes

This department has been added to Movie Makers because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes,* Movie Makers, 420 Lexington Ave., New York 17, N. Y.

ACL KODACHROME LEADER

Gentlemen: After many years of personal movie making, I have finally decided to join the ACL. Enclosed you will find $6.00 for membership and $1.50 for the wonderful ACL leader, which enthralled me when I read about it in Movie Makers. I deem it a privilege to become a member of the League.

Joseph J. Marino, ACL
East Boston, Mass.

Dear Sirs: I have received my ACL color leader, which I think is really a fine job. I am proud to splice it to one of my films.

A. Theo Roth, ACL
San Francisco, Calif.

Dear ACL: Thanks for the fine service rendered League members in your new Kodachrome leader. Please send me one for my 8mm. projector. I am looking forward to the time we have a button to wear on our coat.

Charles J. Phaneuf, ACL
Newtonville, Mass.

Dear Mr. Moore: I received the new ACL leader the other day and like it very much. Yahoudi, or whoever made it, did a grand job and is certainly to be commended. Now the next step is a button or other ACL insignia.

Markley L. Pepper, ACL
Denver, Colo.

Dear Sirs: Exactly three quarters of an hour ago I picked up my first copy of Movie Makers at a news-stand and read most of it on my way home on the subway.

Now I submit a money order for $10.50—$6.00 for membership in the League and $4.50 for three ACL color leaders in 16mm. size. For a long time I have been looking for a magazine like yours, devoted wholly to amateur movies.

Marshall Gill, ACL
New York City

Gentlemen: For quite a while I had been planning to become a member of the ACL, having been a subscriber to Movie Makers for years. Now I have decided to put the whole armor on and join the organization to boost such a worthy and interesting cause. I must admit your advertisement about the colored membership leader had something to do with increasing my enthusiasm. Let's hope a pin or button will be forthcoming.

Evan P. Hassinger, ACL
Middleburg, Pa.

HAWAII TO SOUTH AFRICA

Gentlemen: In your September column you printed a letter from Miss P. M. Speight, assistant city librarian, The Public Library, Johannesburg, South Africa, in which she asks for four issues of Movie Makers published in the year 1947.

I am pleased to report that I have three of the issues she asked for: July, August and September. It gives me great pleasure to forward them to her today.

Archibald S. Guild
Honolulu, Hawaii

QUICK REPLY

Dear Mr. Charbonneau: Thanks for the quick reply to my inquiries on filming New York City. Between your suggestions and the helpful service sheets on the subject, it should be difficult to go wrong. In any case, the ACL Film Review department will have another job on its hands when the film is completed.

William H. Ashcroft, ACL
Auburn, Maine

If, by chance, some other ACL members may not have received "quick replies" recently, they should blame the Ten Best contest. The League's staff was closeted in the projection room from 1:00 to 5:00 p.m. for three solid weeks preceding the October 15 closing date. There will be detailed data on this landslide response in December Movie Makers.

TRAIN TRIPS ARE FUN

Dear Reader Writes: The article, *Train Trips are Fun,* by Helen E. King, ACL, in September Movie Makers interested me very much indeed.

The Pacific Railroad Society, of which I have been a member for two years, is a club interested in the railroads of the country. We have had six rail-fan trips so far this year, with member and non-member guests running from 150 to 375 on each trip. Although we are not a camera club (as in the case of Walla Walla), you would think our gatherings were a convention of photographers.

Which leads me to invite any ACL members living in the Los Angeles area

HAZY BRIGHT
WINTER
3
2

YOU'LL WANT these *Combined Advantages*

BAUSCH & LOMB ANIMAR LENS PACKAGING

Here is a package strikingly different . . . a lens package never before offered. This new Animar lens package is a rigid, molded plastic container. The lens screws into a threaded base. Your lens is held rigid, no knocking around in the case. With a quarter turn the clear plastic top fastens securely over the lens. No dents on edge of sun shade . . . no flattening of screw threads . . . no scratching of lens surfaces. Animar lenses are completely protected, yet readily available, in this new long-lasting protective container.

THE LENS WITH A HOLLYWOOD BACKGROUND

For many years, the world's leading cameramen of Hollywood have preferred Bausch & Lomb Baltar lenses . . . use them to film Hollywood's finest movies. All the experienced lens design and manufacturing know-how, accumulated by Bausch & Lomb in producing lenses for professional motion-picture cameramen, have gone into the development of the new Animar series of lenses. Now *your* movies can have crisp, sparkling, brilliant images with Bausch & Lomb Animar lenses . . . movies filmed in their full magnificence of fine detail, subtle tone and brilliant color. *Equip your camera now.*

If your dealer does not have the Bausch & Lomb Animar Lenses . . . *write us direct!*

"For professional quality in Your movies"

FREE FOLDER!
Get your FREE copy of this new folder on Bausch & Lomb Animar Lenses from your local dealer . . . or write Bausch & Lomb Optical Co., 566-K Smith Street, Rochester 2, N. Y.

BAUSCH & LOMB
8mm and 16mm
ANIMAR LENSES

BIGELOW
MOTION PICTURE FILM
COMPENSATED IN PROCESSING TO CORRECT EXPOSURE ERRORS

	Do All A.S.A. 40-24	OUTDOOR A.S.A. 16-6
25 ft. 8-8mm.	$1.94	$1.35
100 ft. 16mm.	4.45	3.45
50 ft. 16mm. magazine	3.25	2.75

ABOVE PRICES INCLUDE 24-HOUR PROCESSING SERVICE

Bigelow Film is New, Fresh Stock. Not War Surplus

PROCESSING SERVICE ON FILM OTHER THAN OUR OWN

25 ft. 8 mm.	$ .50
100 ft. 16 mm.	1.50
50 ft. mag.	.75 (if we keep magazine) 1.00 (if we return magazine)

California buyers please include sales tax.

MAIL ORDERS GIVEN PROMPT SERVICE

The snap and sparkle associated with professional motion pictures are yours when you use NEW COMPENSATED.

Bigelow Films
6449 Regent St. Oakland 9, Calif.

THE PRINSEN SIMSON EXPOSURE METER

The well known European exposure meter—low priced, simple and handy —will make its appearance on the American market in the near future. Look for further announcements.

LABORATORIUM PRINSEN
DELFT, HOLLAND

STOP APOLOGIZING FOR YOUR MOVIE TITLES

Write today for a FREE A-to-Z Sample Title Test Kit. Make titles that are different . . . better and tailored to your taste. Try our method . . . FREE.
COMPLETE COLOR OR B.&W. OUTFIT $6.50

A-to-Z MOVIE ACCESSORIES
175 Fifth Avenue Dept. M New York 10, N. Y.

VACUUMATE

FILM PROTECTIVE PROCESS
THE SUPER
VAPORATE

PROTECTS AGAINST Scratches, Fingermarks, Oil, Water and Climatic Changes.

■ ONE TREATMENT LASTS THE LIFE OF THE FILM

BRITTLE FILM REJUVENATED

"IT'S NEVER TOO LATE TO VACUUMATE"

Available through your local dealer or at

Vacuumate Corp., New York
(VapOrate Co., Inc., Sole Sales Agent)
General Film Lab., Detroit, Mich.
Geo. W. Colburn Lab., Chicago, Ill.
National Cine Labs., Washington, D. C.
Photo & Sound Co., San Francisco, Cal.

to get in touch with me if they are interested in our future outings. The trips are open to the public and all are welcome.

Douglas Archer, ACL
353 N. Foothill Road
Beverly Hills, Calif.

SEAGOING CINE-MEN

Dear Sirs: Enclosed please find my check for which please enroll me as a member of ACL. I have been a newsstand customer for the past two years, but as I am a seaman I miss a copy every now and then, which I find very annoying. A membership is the obvious solution.

George Handwerck, ACL
Chief Storekeeper
S. S. Santa Rosa
New York, N. Y.

Dear Sirs: I have found Movie Makers very interesting and helpful. Enclosed you will find a check for which I would like to be a member of the ACL.

Virgil F. Anderson, ACL
Seamen's Unit
San Francisco, Calif.

WISH TO REMAIN

Gentlemen: I am enclosing a money order for the renewal of my membership in the League. It was my intention at first to discontinue membership because of school expenses. But with my way now clear for school, I wish to remain a member of the organization that has given me much help and pleasure.

The amount of this help that I have received is almost measureless. And as a result of it, I have been complimented over and over again for my movies.

George W. Moore, ACL
Ann Arbor, Mich.

Could any amateur filmer ask for better returns on a $6.00 investment?

MISSED A COPY

Gentlemen: You win! I have been buying Movie Makers at photo stores and newsstands for quite some time, but at last I missed a copy. So enclosed you will find check in the amount of $6.00 for membership, the movie book, etc.

I prefer a decal or sticker which I can place on my Bolex case rather than a button, as I usually have an emblem of some kind in my lapel or am capering around in my shirt sleeves attempting to get the proper light or composition.

Homer E. Carrico, ACL
Dallas, Texas

WAS TOO LATE

Dear Movie Makers: I have been buying your wonderful magazine at the camera shop and at times I was too late to get a copy. Now I have decided to send in my subscription and have it mailed regularly.

Emil Jirak
Cicero, Ill.

Questions AND Answers

Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: *Questions & Answers*, c/o Movie Makers.

EXPOSING FOR BACKGROUNDS

Dear Movie Makers: I have seen recently a number of attractive examples of Kodachrome lead titles apparently double exposed on moving background scenes. Can you tell me if any reduction in exposure is necessary for these background shots, and, if so, how much?

Peter G. Roundel
St. Louis, Mo.

With background scenes in which the darker colors predominate—such as the greens, blues, etc.—no underexposure is necessary or desirable. Scenes with predominantly lighter colors—yellow, orange or a pale milky sky—should not be used at all. Your title letters, of course, will be pure white and will be filmed against a neutral black background.

THE SWAP SHOP

In this column Movie Makers offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filmers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop*, c/o Movie Makers.

MOVIE OF MANCHESTER

Dear Swap Shop: If any reader would like any 16mm. shots of the Manchester district or shots of the Blackpool Illumination, I will take them and get a kick out of it. Perhaps, also, someone might send me one or two back numbers of Movie Makers and in return I would send them our *Amateur Cine World* each month.

I am a member of the Cletham Lyceum Cine Club and also of the Institute of Amateur Cinematographers, so you can see I am really keen on the cine subject.

Frank Gibson
31 Eleanor Street
Oldham, Lancs.
England

LATE RELEASES

Features and short subjects for 8mm. and 16mm. screens

■ *Marshal of Gunsmoke*, *Frontier Law*, *Arizona Trail* and *Oklahoma Raiders*, six reels each, 16mm. sound on film, black and white, may be had from Commonwealth Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. Tex Ritter, Russell Hayden and Fuzzy Knight continue their adventures during the Winning of the West in four new epics. As the titles indicate, the films are in the western tradition—active and exciting.

■ *The White Gorilla*, in two 8mm. and three 16mm. editions, including sound, is distributed by Official Films, Inc., 23 West 45th Street, New York 19, N. Y. The jungles rock as a monstrous white gorilla defends his beautiful blonde captive from a black rival The theme is said by the producer to be an unusual one.

■ *Junior Prom*, seven reels, 16mm. sound on film, black and white, may be obtained from Post Pictures Corporation, 115 West 45th Street, New York 19, N. Y. June Preisser, Freddie Stewart and the Teen Agers star in a story of a high school campaign to elect the president of the student body. A decision to run a musical campaign for one of the candidates gives Abe Lyman's and Eddie Heywood's orchestras a chance to introduce their own type of entertainment.

■ *News Parade of the Year—1949*, a review of major world events which is released annually by Castle Films, contains a wide variety of material, ranging from the historic signing of the Atlantic Pact to the spectacular and tragic crashes that marred the running of the annual auto classic at Indianapolis. Available from dealers in two 8mm. editions and three 16mm. editions, including sound, the *News Parade* is distributed by Castle Films, division of United World Films, Inc., 1445 Park Avenue, New York City.

COMMONWEALTH
proudly announces
IMMEDIATE DELIVERY
of 2 additional
Major Company HITS
of the Edward Small Group

BEHIND HIS MASK . . . he slashed his way through a thousand intrigues!

Alexandre Dumas' Adventure —
THE MAN IN THE IRON MASK
starring
LOUIS HAYWARD
JOAN BENNETT

"A GENTLEMAN AFTER DARK"
BRIAN DONLEVY MIRIAM HOPKINS

PLUS
KIT CARSON
Jon Hall, Lynn Bari, Dana Andrews
THE CORSICAN BROTHERS
Douglas Fairbanks, Jr., Ruth Warwick, Akim Tamiroff
SHIRLEY TEMPLE as MISS ANNIE ROONEY
William Gargan, Guy Kibbee, Dickie Moore, Peggy Ryan
JAMES FENIMORE COOPER'S
LAST OF THE MOHICANS
Randolph Scott, Binnie Barnes, Henry Wilcaxon
FRIENDLY ENEMIES
Charles Winniger, Charles Ruggles, James Craig, Nancy Kelly

For Rentals Communicate
with your leading
16MM. FILM LIBRARY

EXCLUSIVE 16MM DISTRIBUTORS
COMMONWEALTH PICTURES CORP.
723 Seventh Avenue, New York 19, N.Y.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF MARCH 3, 1933

OF MOVIE MAKERS, published monthly at New York, N. Y., for October 1, 1949.
State of New York.
County of New York, ss.

Before me, a notary in and for the State and county aforesaid, personally appeared James W. Moore, who, having been duly sworn according to law, deposes and says that he is the editor of MOVIE MAKERS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Amateur Cinema League, Inc., 420 Lexington Avenue, New York 17, N. Y.; Editor, James W. Moore, 420 Lexington Avenue, New York 17, N. Y.; Managing Editor, none; Business Managers, none.

2. That the owner is: Amateur Cinema League, Inc., 420 Lexington Avenue, New York 17, N. Y.; Membership corporation with no capital stock. President, John V. Hansen, The Shoreham, Washington, D. C.; Vice President, Joseph J. Harley, 27 Upper Overlook Rd., Summit, N. J.; Treasurer, Ethelbert Warfield, 49 Wall St., New York, N. Y.; Secretary and Managing Director, James W. Moore, 420 Lexington Avenue, New York 17, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as a trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as stated by him.

JAMES W. MOORE, Editor.

Sworn to and subscribed before me this 6th day of September, 1949. (My commission expires March 30, 1950.)
ELIZABETH HEROLD, Notary Public.

When it's speed that's wanted!

With Triple S Pan's speed, you can shoot those hard-to-get indoor movies with a minimum of light.

And with children in a picture you *know* how important that is! You spare all concerned the squinting and squirming that goes with too many hot glaring lights.

Another tremendous advantage (indoors or out) is the fact that Triple S Pan's speed lets you stop down for extra depth of field. This allows you to keep your subject in focus over a much wider range—screen images remain razor sharp.

And you'll be delighted to discover the amazing tonal range possible with this wide-latitude film. Try it and see. **Ansco, Binghamton, New York.** A Division of General Aniline & Film Corporation. *"From Research to Reality!"*

TIPS ON TITLES Creating original movie titles becomes great fun when kids are involved. Try cutting out the letters of the title and stringing them together. Then have the child walk into the scene and hold the title up in front of the camera.

ASK FOR

Ansco

8 and 16 mm
TRIPLE S PAN FILM

GETTING THE BIRD

WILLIAM L. LUCAS

COMES November and there is still a trace of color across the countryside—orange pumpkins against brown cornstalks; the red of a hunter's cap or his red plaid shirt vivid against a backdrop of grays and browns and blue.

The scenario which follows will allow you to catch some of these autumn colors and work them into a simple story of Thanksgiving, ending with the big family dinner. Our cast includes Jane, Bud and their son, Kenny. As Thanksgiving approaches, Jane begins to worry about the menu for the day of feasting. But Bud decides to provide the "bird" by making a hunting excursion into the country. Against his better judgment he is persuaded to take along Kenny; so he gives his son an old .22 rifle and instructs him on its proper use. Comes at last the day of decision, and Father and Son start off on their hunting trip.

Hobart from Monkmeyer

A CULINARY CLOSEUP to delight all comers is this mouth-watering "must" from your holiday movie. Note how cross lighting reveals skin texture.

GETTING THE BIRD

The season should suggest many suitable backgrounds. Dissolve from this lead title to such credits as you wish to carry, and then fade out.

Title. *One evening in mid-November.*

1. *Fade in.* Medium shot of living room, with Jane sitting in a chair darning socks. Her husband, Bud, is in his easy chair nodding over a newspaper. Their son, Kenny, is sprawled on the floor scanning a comic book.

2. Semi-closeup of Jane as she stops her darning and looks up thoughtfully. She says:

Title. *"I've got to start planning our Thanksgiving dinner."*

3. Same as Scene 2. Jane returns her attention to her darning.

4. Same as Scene 1. Bud apparently finds something of interest in the paper. He sits up straighter and reads with interest.

5. Closeup over Bud's shoulder of newspaper folded to an ad for hunting equipment.

6. Semi-closeup of Bud from the front as he puts down the paper and smiles wisely. He says:

Title. *"I'll get you a bird this year!"*

7. Same as Scene 1. Bud tosses paper on the floor, rises and stalks from the room out of camera range.

8. Medium shot of Jane and Kenny. He is still sprawled on the floor. He looks up at his mother and they both shrug their shoulders, then return their attention to darning and the comics. *Fade out.*

9. *Fade in.* Medium shot of Bud in basement. From a pile of odds and ends he pulls out an old gun case, holds it up proudly, then blows off an accumulation of dust (talcum powder).

10. Semi-closeup of Bud opening gun case and pulling out an old shotgun.

11. Same as Scene 9. Bud practices holding the gun at his shoulder and looking down the barrel. Kenny enters scene and stands a moment with hands on hips. He says:

Title. *"Whatcha doin', Dad?"*

12. Same as Scene 9. Bud lowers the gun, looks at his son and pats the gun. He grins and says:

Title: *"We'll eat pheasant on Thanksgiving."*

13. Return to Scene 12. Bud grins, winks, then again sights down the barrel.

14. Semi-closeup of Kenny. He scratches his head thoughtfully and says:

Title. *"Can I go huntin' with you?"*

15. Same as Scene 13. Bud shakes his head, "No!", then lays the gun on a workbench and reaches for an oilcan. While he starts oiling the gun Kenny keeps arguing and pleading to go with him. Finally Bud agrees, and says:

Title. *"Oh, all right!"*

16. Closeup of Kenny's face as he grins broadly.

17. Same as Scene 9. Bud again searches in the pile and finally comes up with a .22 rifle. He hands it to Kenny, who blows off the dust and holds it proudly. but awkwardly, pointing directly at his dad. Bud ducks and grabs the gun from Kenny. He shows Kenny how the gun should be carried and finally clears a spot on the floor and the two of them sit down.

18. Semi-closeup of Bud and Kenny as they sit on the basement floor. Bud, now all enthused, is showing Kenny how to load and handle the gun. Kenny is indulgent, but has a know-it-all look on his face. *Fade-out.*

Title. *The great day finally comes.*

19. *Fade in.* Medium shot of exterior of home, including the drive with car parked on it. Jane, Bud and Kenny are busily packing the car.

20. Semi-closeup of Jane handing Bud a paper bag.

Title. *"Here's your lunch."*

21. Same as Scene 20. Jane

[Continued on page 433]

Autumn settings and the holiday feast are
combined in this simple Thanksgiving film plan

AN ALL-PURPOSE DEVELOPING DRUM

Photographs by LEWIS C. COOK

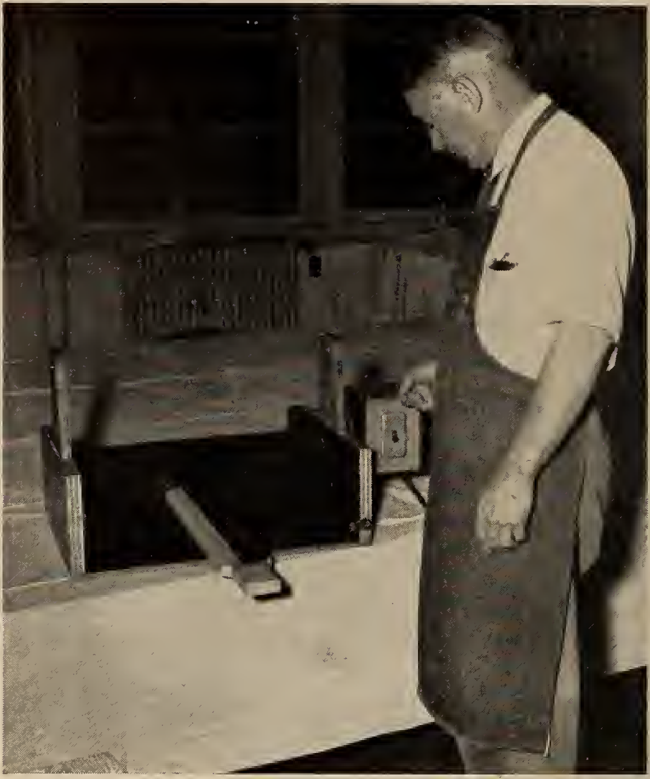


FIG. 1: Tray raising handle, key feature of author's developing drum design, is seen in down position. Note beveled edge.

DESPITE the reversal processing provided by leading film manufacturers for their products, there are a number of amateur film technicians who enjoy doing their own laboratory work. I am among that number.

Whether your effects are limited to exposure test strips, to developing positive titles, or to the complete reversal of black and white film, you will need some sort of easy method of bringing your films and solutions into and out of contact. The special feature of the design presented here—its retractable carrier for solution and rinsing trays—provides this.

Here are the key dimensions and data on its construction, all of plywood except the tray raising handle.

Baseboard and Sides: The base—½ inch stock, cut 23 inches wide and 18 inches deep. The sides—¾ inch stock, cut 8 inches high and 18 inches deep; the risers to support the drum are fitted into holes cut in the sides (see Fig. 4) and extend to a total height from the base of 15½ inches. The sides are then reinforced with strips of ⅜ inch plywood.

Tray Carrier and Handle: The carrier—½ inch stock for base, cut 21 inches wide and 17 inches deep; ¾ inch stock for sides, cut 3¼ inches high and 21 inches deep. The handle—1 inch pine stock, 4 inches high and 27 inches long, of which 9 inches extend beyond the carrier.

Developing Drum: The ends—¾ inch stock cut 17½ inches in diameter. One half inch holes are drilled in their centers to accept brass collars which hold the drum shaft. This is a solid brass curtain rod, ⅜ inch in diameter by 26 inches in length. The slats—48 slats, ⅛ inch thick, 1 inch wide and 17 inches long. They are attached to the end pieces with small brass screws.

Motor Drive: Two ⅜ inch wide pulleys, 5 inches in diameter; they are attached by setscrews to the drum and motor shafts. One fiber belt cut to order. One motor and one snap switch for outside control. The motor I used came from an old electric phonograph.

Motor Housing: The base—½ inch stock, cut 6½ inches wide and 5¼ inches deep. The sides—¼ inch stock, cut to fit base. The top—½ inch stock cut same as base. Note air hole cut in outer wall to cool motor in operation.

In operation, the unit is best used with at least three of the 16 by 20 inch trays. One of your three trays should be used for developer, the second for rinse water and the third for the fixing solution. With each of these filled and ready, their interchange is only a matter of seconds.

If your developing needs will not be large scale, you could economize all around by using 8 by 10 inch trays and scaling your design accordingly.

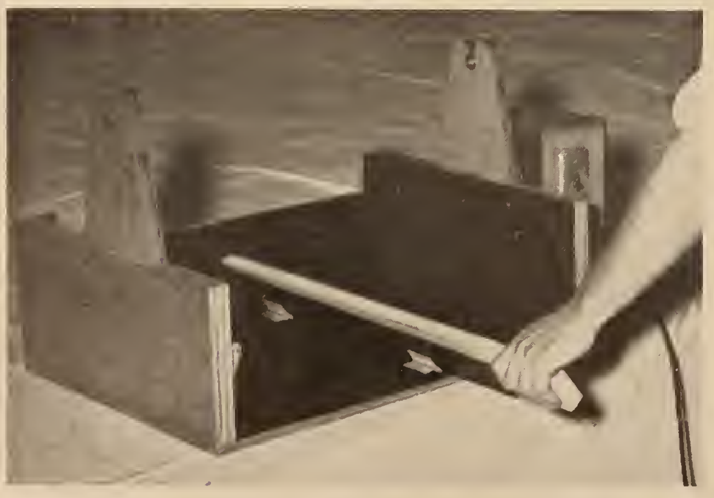


FIG. 2: The tray raising handle, smoothed out of 4 inch slab of pine, is hinged to baseboard for pivot of action. Paint is acid resistant.

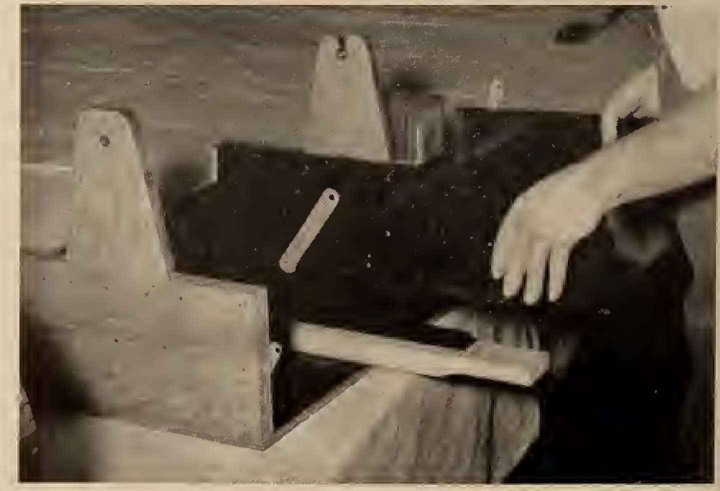


FIG. 3: With handle in down position, solution tray carrier is installed. Note strap hinges on carrier which link with those on base.

Easy to make and easy to use,
this homemade developing equipment
features a retractable rack for
smooth change of solution trays

Setup is suitable for home
reversal, title development or
running exposure test strips

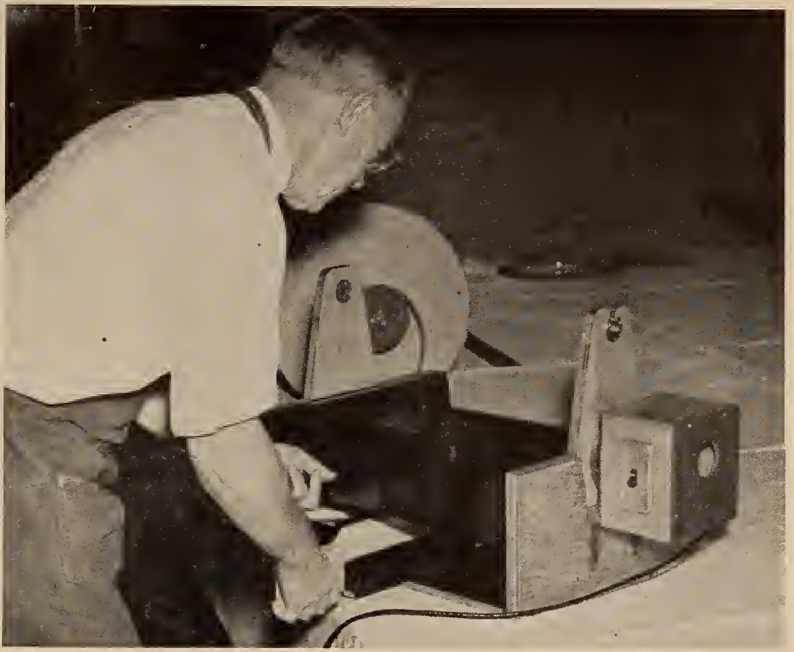


FIG. 4: Smooth operation of raising handle is tested by author after installation of tray carrier unit. All wood parts are plywood except for pine handle.

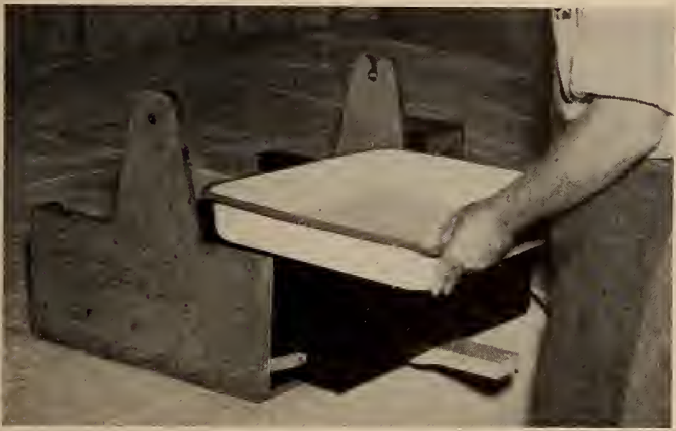


FIG. 5: With drum removed for clearer view and raising handle in down position, a 16 by 20 inch tray is installed. Note strap hinge.

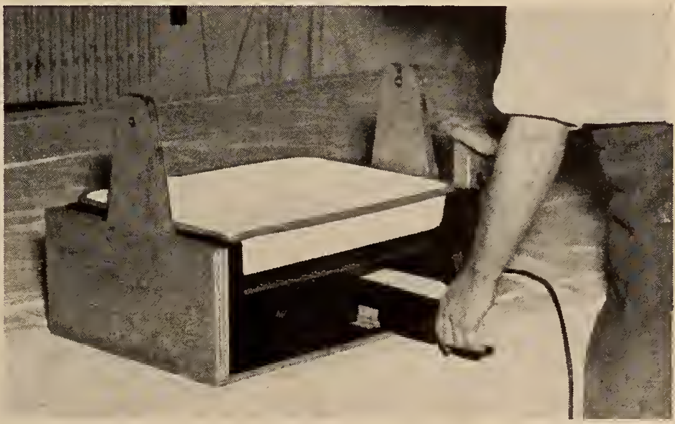


FIG. 6: Upward twist of raising handle elevates tray to developing level. Note tray is supported by lips overlapping carrier sides.

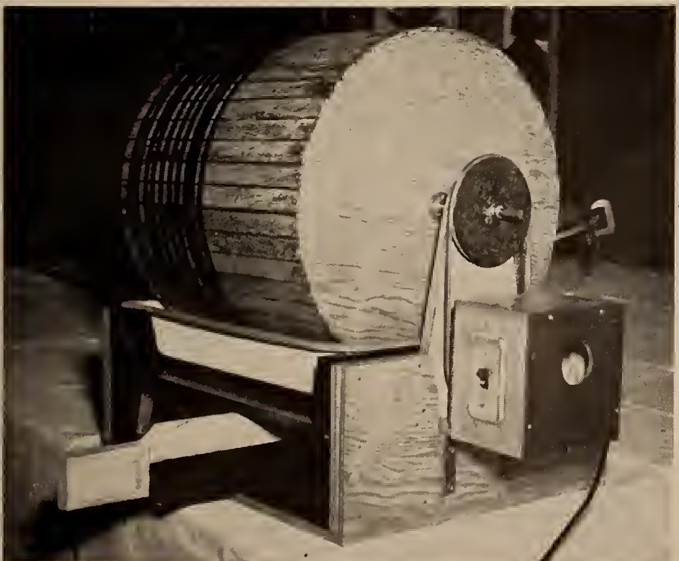


FIG. 7: The completely assembled unit with solution tray at operating level. Housing for motor drive protects it from splashing.

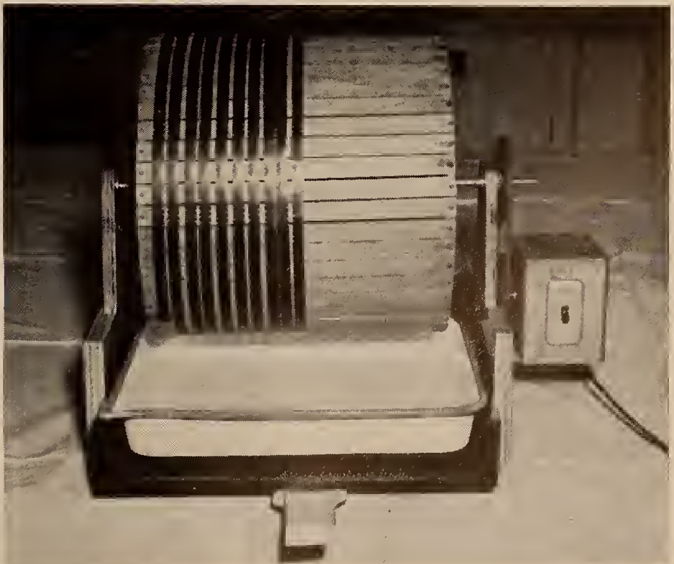


FIG. 8: After each stage of process, tray is dropped from contact and replaced with next. Drum is kept revolving to avoid staining.

STROBOSCOPES ARE EASY

Simple formulas and basic drawings will create strobe discs for projector or sound system

LAURENCE E. BATY, ACL

PERHAPS the handiest way to time a projector, or to synchronize it with dual turntables or a magnetic wire recorder, is to use a stroboscopic disc. Basically, this consists of a specially patterned disc of alternate black and white segments which is attached to some regularly revolving part of the instrument being timed. When this revolving disc is viewed under a properly pulsating light and *seems to stand still*, the instrument (projector or sound source) will be operating at the predetermined speed desired.

In practice, these discs may be attached to one's projector on the hub of either the feed or takeup sprocket—if these are free for such attachment—or on the face of the hand testing knob, if the hubs are not free. (Attachment to one's wire recorder is made on the face of the takeup spool, as already ably outlined—April, 1949—in *Synchronizing Sound On Wire.*) The League's consulting service has complete data on these features of projector design and can advise whether your projector will accept the sprocket or testing knob disc—and what its segment pattern should be.

DISC ON PROJECTOR HUB

These patterns are determined through the use of simple formulas, one for each of the three discs mentioned—sprocket or testing knob on the projector, takeup spool on the wire recorder. Use of the formulas is quite easy, while the actual creation of the indicated disc is almost as routine. It will be the purpose of this discussion to show you how to do both.

Let us take an example. I wanted my projector to run at exactly 16 frames a second. There was room to attach a stroboscopic disc to the hub of the lower sprocket, and I found that this sprocket had 8 teeth on its circumference. This meant, of course, that it would pass 8 frames of film with each revolution. My electrical dealer told me that the frequency of our alternating current was the standard of 60 cycles a second, and said that I would need a neon glow lamp with which to scan the intended disc. We settled on a ¼ watt unit in a suitable socket. I was now ready to design the disc itself.

FORMULA NO. 1

The general formula for computing the number of black segments of any strobe disc is as follows:

$$N \text{ equals } \frac{F}{r}$$

The values in this formula are: N equals the number of black segments; F equals the frequency of the light source in *flashes* per second; r equals the number of revolutions per second of the unit on which the disc is mounted. This general formula *can* be used in computing the design of a strobe disc to be mounted on a projector sprocket. N would then equal 120 (the number of flashes per second of 60 cycle current) divided by 2 (the number of revolutions per second of the 8 frame sprocket at 16 fps speed) for an obvious answer of 60 black segments.

FORMULA NO. 2

However, when timing a projector shaft with a neon glow lamp, this general formula is better expressed as follows:

$$N \text{ equals } \frac{2 \times f \times t}{s}$$

The values in *this* formula are: N equals the number of black segments; f equals the frequency of the alternating current in *cycles* per second; t equals the number of teeth on the sprocket; s equals the projection speed desired in frames per second. Substituting the known values in formula No. 2, we get the following result:

$$N \text{ equals } \frac{2 \times 60 \times 8}{16}$$

N equals 60 black segments

[Continued on page 426]

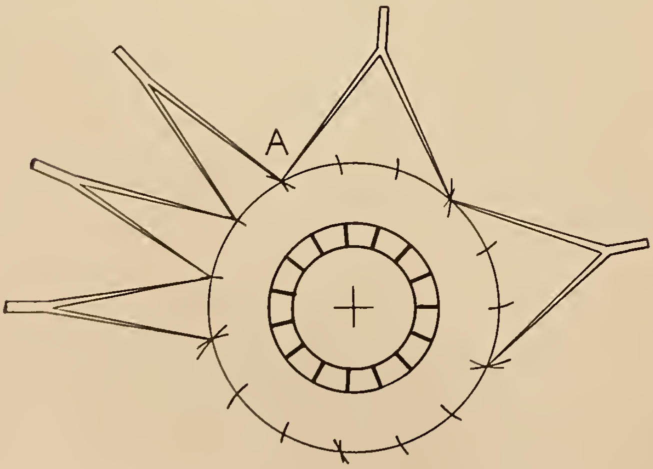


FIG. 1: A simple method of laying out strobe disc design. One shown is 15 segment line-type for 8 frame sprocket projector.

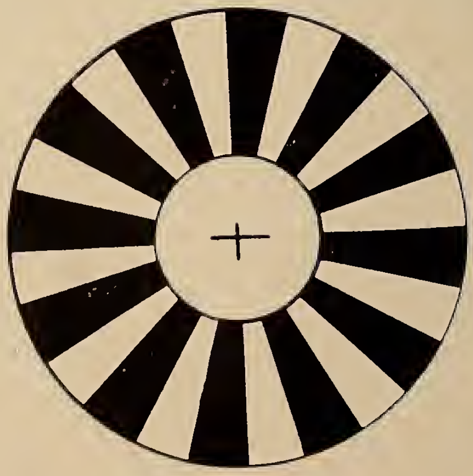


FIG. 2: The 12 segment, fan-shaped design above also serves on 8 frame sprocket. It results from dividing 5 into original 60.

CONTROLLING LINE VOLTAGE

How a Variac may be combined with a voltmeter to aid synchrony of film and magnetic sound

GEORGE MERZ, ACL

I HAVE read with interest the two articles on synchronizing sound on wire—the first by Warren Levett, ACL, in the April, 1949, issue of MOVIE MAKERS, and the latter by Austin D. Johnson in the September issue of the same year. Equally interesting is the letter by Joseph A. Wagner, ACL, in *The Reader Writes* column of the same issue. I agree with Mr. Wagner that line voltage conditions are a prime factor in achieving constant-speed projection, together with good synchronization between film and sound on wire or tape.

To counteract the effect of a sudden drop in line voltage (which, as Mr. Wagner suggests, could be to as low as 90 volts when a motor of 1/4 h.p. or more starts up), the writer has had his radio repair man build for him within a small carrying case a Variac (voltage regulator) and a voltmeter. The unit receives its current from the house circuit on the input side of the Variac and on the output side dispenses controlled voltage to the recorder.

Thus I am no longer at the mercy of any drop in line voltage which may momentarily slow the speed of the recorder, which in turn would slow the film if I depended upon a strobe disc on the recorder for my projector speed. I must, however, watch and, if necessary, adjust the voltmeter to see that the voltage output is maintained at the desired level—say 120 volts.

With this setup, I make my recording of music or voice or sound effects (or any combination thereof) with an output of 120 volts from the Variac to the recorder. Should the line voltage drop during the process, I immediately correct it to 120 volts by adjusting the regulating knob of the Variac to keep the current constant throughout. At the same time I project the film under stroboscopic control on the projector at a constant speed of either 16 or 24 frames a second (or any other speed best suited for smooth projection) until the synchronization has been completed.

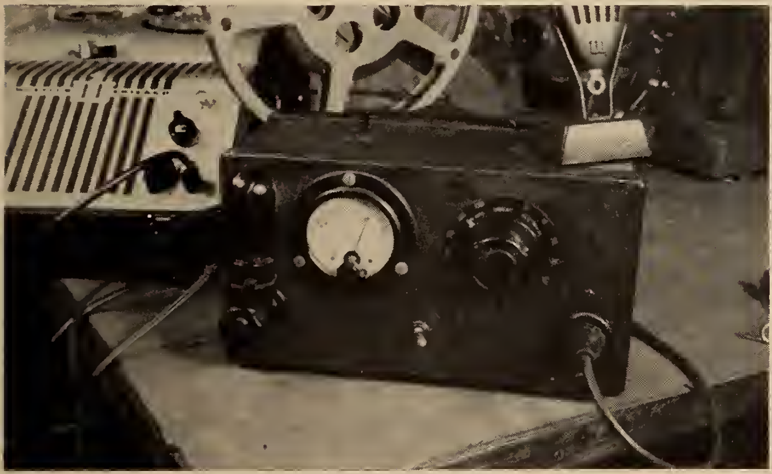


FIG. 1: Control unit in closeup shows voltmeter dial at left, Variac adjustment knob at right and toggle switch for reading input or output line.

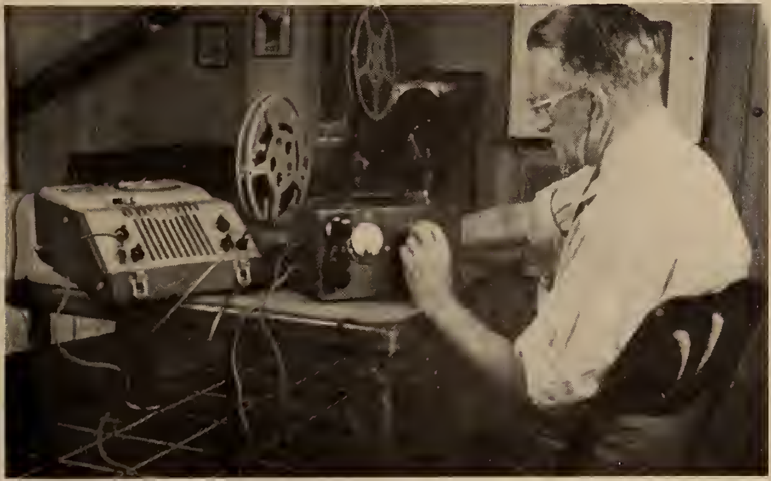


FIG. 2: Operation of three units as set up here is two-man job, says author. Recorder and Variac are in front of projector for one-man screening.

From there on, whenever and wherever I project the film and play back the recording, I simply watch the pointer of the voltmeter for any deviation from the 120 volt mark and immediately correct it if it does occur. It does not matter if the line voltage is 10, 15 or 20 volts under what it should be. The Variac with voltmeter control will correct it to produce 120 volts at the recorder, for it has a range of 0 to 130 volts.

The end result of this method of synchronization is that no matter where you project your films and no matter what the line voltage is, you can always have controlled synchronization between recorder and projector.

In the accompanying Fig. 1, I show a closeup of the control unit. The cord entering the left hand end of the case is the power supply line. The cord at right front of the case is the regulated power supply to the recorder. The knob to the left of it is the regulating knob of the Variac. The toggle switch in the center, when flipped to the left, will give a reading on the voltmeter of the line voltage as it happens to be. (I have found line voltages in some locations where I have projected to be as low as 108 instead of 120.) When the switch is flipped to the right the meter will record the voltage in the output stage after it has been controlled by the Variac knob.

In Fig. 2, I show the complete setup with the control unit and the recorder to the rear of the projector. When projecting in this setup, I usually have another person watch the voltmeter dial and regulate the Variac while I scan the projector stroboscope. When projecting alone, I assemble the two units forward of the projector so that, as I look toward the screen, I can also scan the voltmeter and, occasionally, the projector strobe.

SOMETHING TO DO is the first secret of success in getting natural action from young (or, in fact, any) actors. With children especially, the routine requested should be simple, sensible and not make them look ridiculous. A short telephoto aids with closeups such as these.

DIRECTING CHILDREN

Tell the kids the What, Why and How of your family film plans. They're natural actors

FRANK E. GUNNELL, FACL

UNLIKE most movie making families, ours had its first motion picture camera a few years before the arrival of the first, and in our case only, "chip off the old block." We therefore did not expressly buy the camera for the purpose of taking pictures of a child or children, which is admittedly the prime reason why most motion picture cameras are purchased. And yet, as we look back over the nearly eighteen years since the arrival of son Donald, we find that films involving children, and Donald in particular, have formed a very large part of our family and other film productions.

When motion picture cameras are used for family movie making, particularly of children, the ability of the movie maker to obtain natural action, or good "acting," on the part of his cast becomes an important factor in the success of his films. And yet, getting acceptable acting from children is not difficult if we remember some of the following principles.

NATURAL ACTORS

Children, with but few exceptions, *like* to act. Soon after most youngsters have learned to walk and talk, they quickly develop a desire to do things, to imitate their elders, to pretend, to create imaginative situations —and all this even before school age! In school the child's natural love of acting is developed further by participation in the numerous activities of modern education—the games, imaginative plays, dress-up pageants and the like which continue throughout school life.

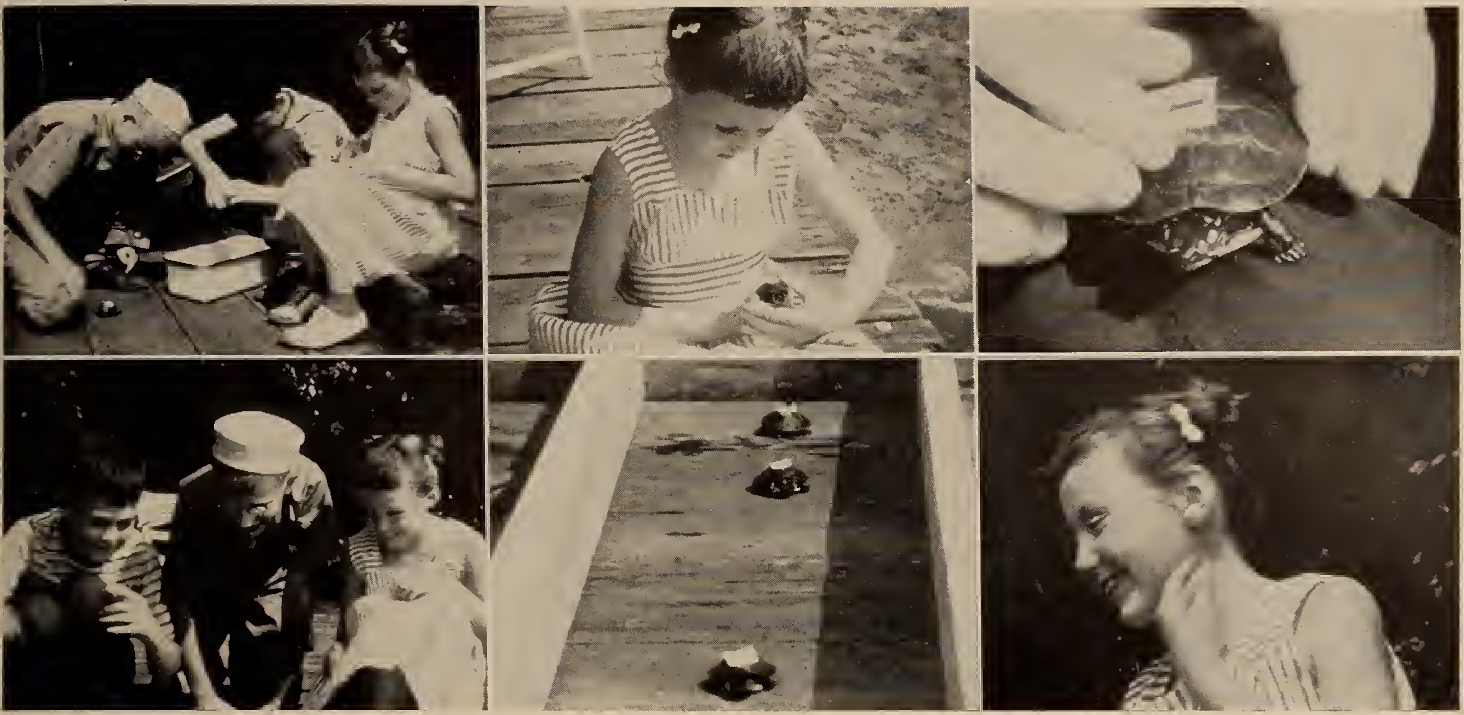
In short, children are both ready and eager to take part in our family filming at an early age. The chief problem of the movie "director" (who is usually the cameraman as well) is to make the best possible use of the abilities of his little players, always remembering that they have limitations. Of course, if one wants pictures of a *baby* who is too young to act, then one must resort to a theme that is carried along by adult actors, with the baby the center of their activities. *The Unexpected*, last year's Maxim Award winner, is an excellent example of this type of film.

FIVE SOUND PRINCIPLES

Children usually will greet the opportunity to play in pictures with an enthusiasm which will continue throughout the production, provided (1) that they fully understand the story and purpose of the film; (2) that the production of the film is not too protracted; (3) that they are carefully told and, often, shown just what is expected of them; (4) that these activities are within their abilities and (5) that the finished film shows them in a creditable light and not merely as children showing off before the camera. All children are sensitive and parents whose youngsters are reluctant to take part in family pictures probably can trace that reluctance to just

REHEARSAL OF SCENES in group filming, says author, is often important to check entrances, composition, timing and the flow of action. Best results are obtained by explaining the "why" as well as "what" of activities required. Note clear and effective grouping in scenes above.

16mm. scenes by Frank E. Gunnell, FACL



SATISFYING SEQUENCES of children at play are obtained only by the carefully planned inter-cutting of action and reaction, expressed in the changing viewpoints of medium shot, closeup and extreme closeup. Action here is a tortoise race, so adroitly staged as to seem natural.

such "showing off" in earlier films—films that have brought embarrassment to the children when shown to friends and relatives. Like adults, children enjoy being laughed *with,* but not laughed *at.*

ASK THEIR SUGGESTIONS

Young people like to have a purpose or reason for doing things. That is probably the reason they are constantly asking "Why?" If, then, we explain to the children the story and purpose of our film they will not only know *why* we need their cooperation, but sometimes may even be able to offer helpful suggestions of their own. After all, we adults sometimes forget how children really would behave under certain conditions. In so doing we may expect too much of them or try to put them in situations that are unnatural for their age. If we so much as adopt *one* of the children's suggestions, they then feel that the film is indeed theirs.

In *Sahuaro Land,* for example, (made when Donald was eight) he understood that while we were visiting in Arizona we wanted to make a picture of a boy and his dog in the desert. Getting Donald's cooperation was no problem at all; he was proud to have *his* cocker spaniel featured in a movie made among the giant cacti. The twelve minute film took about a week to produce, with daily production limited to short periods of work interspersed with rest periods, picnics and hunts for interesting locations and bird and animal subject matter.

Producing *The Voorlezer's House* involved using a group of eighteen school children of various ages from five to fourteen years. The children were carefully briefed as to how we were going to reproduce the school life of one hundred years ago, costumes and all, in a historic old schoolhouse. Although strangers to the cameraman at the start of the film's production, the children quickly fell in with his hopes and plans and eagerly took their parts. With a less serious purpose, some of the costumes worn would have brought a howl of protest from the boys!

THE FAMILY FILM

Mohawk Pals, a story of the adventures of two boys and a girl (ages eight to ten) at a New Jersey summer resort, apparently broke our rule about not dragging production out too long. It was two summer seasons in the making. However, the film was planned as a series of individual sequences, each of which could be filmed in a short time.

REHEARSE FOR TIMING

Before actually shooting any scene involving children, the director-cameraman should make sure that they know exactly what is expected of them. This means ample explanation, and in many cases actual demonstration by the director or his assistants. Scenes that involve anything more than a walk-through should be rehearsed and checked carefully for natural action and timing. Watching the scene through the camera viewfinder as it is rehearsed will enable the director-cameraman to check for good composition, line of movement and proper placing of subjects. When two or three members of the cast are to appear together in a scene, perhaps entering from different angles or at slightly different times, then the scenes must be rehearsed for correct timing.

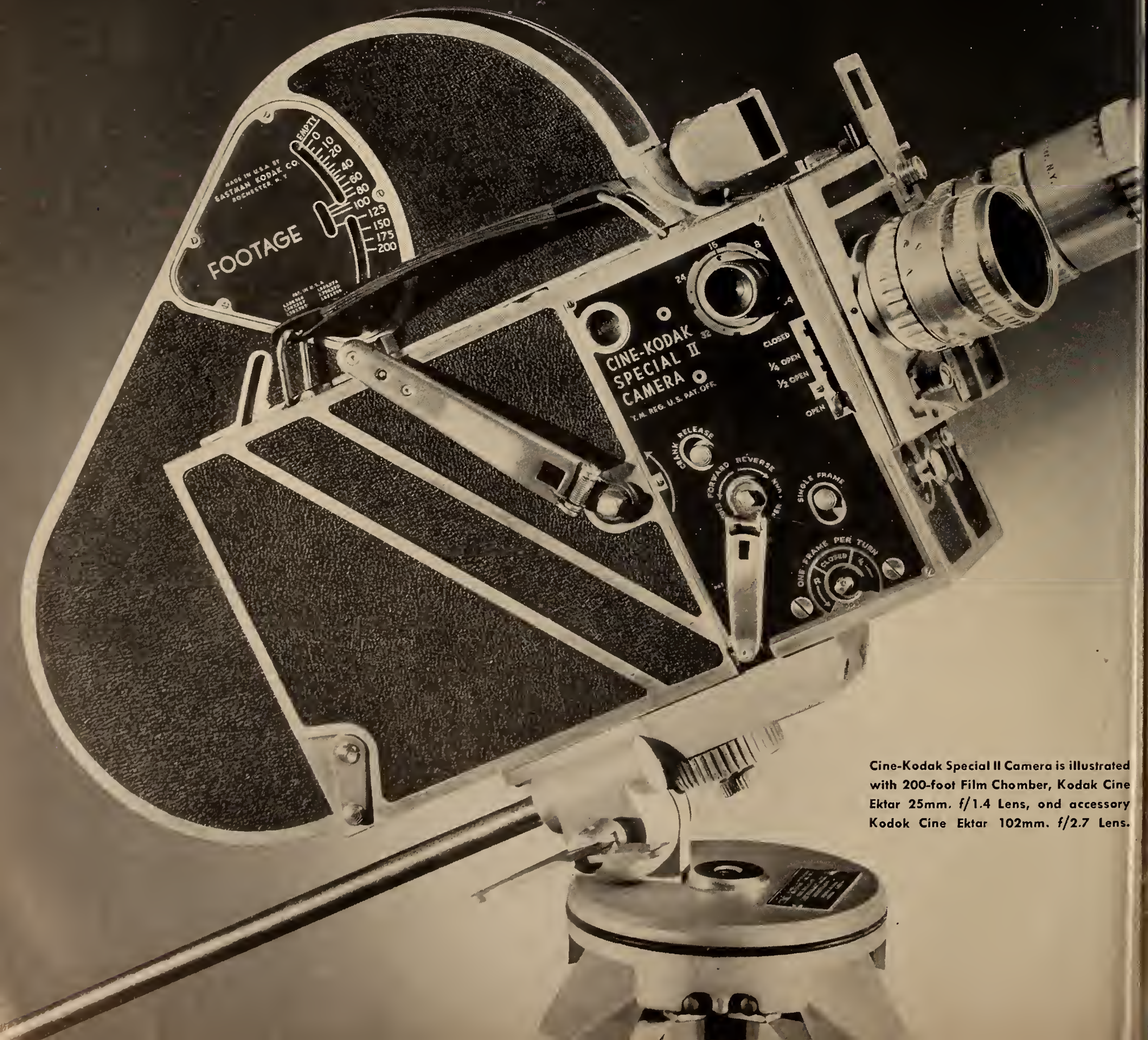
TAKE IT EASY

A technique which we have used successfully is to have the children go through their parts as the director-cameraman gives directions in a calm easy-going voice. The children are taught to listen and to follow the directions naturally, *without at any time turning to look at the director*. In as much as the director is generally at the camera, this means that the children are being told "Do not look at the camera." Ask your child if players in professional pictures

[Continued on page 434]

Cine-Kodak Special II Camera

THE WORLD'S MOST VERSATILE
16MM. MOTION-PICTURE CAMERA


FOOTAGE
EMPTY
MADE IN U.S.A. BY EASTMAN KODAK CO. ROCHESTER, N.Y.
CINE-KODAK SPECIAL II CAMERA
T.M. REG. U.S. PAT. OFF.
CLOSED
¼ OPEN
½ OPEN
OPEN
CRANK RELEASE
FORWARD REVERSE
SINGLE FRAME
ONE FRAME PER TURN

Cine-Kodak Special II Camera is illustrated with 200-foot Film Chamber, Kodak Cine Ektar 25mm. $f/1.4$ Lens, and accessory Kodak Cine Ektar 102mm. $f/2.7$ Lens.

14 of the reasons Cine-Kodak Special II Camera is the first choice of the movie experts . . .

1 Standard Lens of Absolute Top Quality

The Cine-Kodak Special II Camera is supplied with either of two fine Kodak Cine Ektar 25mm. Lenses—*f*/1.9 or *f*/1.4—both members of the superb series of lenses that are the finest ever made for 16mm. cameras. Superlative lenses that match the camera itself in full capability.

2 Interference-Free Turret

The two-lens turret accepts lenses directly—any of *twelve* Kodak Cine Ektar and Ektanon Lenses. Because the turret is angled, there's never interference—physical or optical—regardless of speed, focal length, or barrel design of the Kodak Cine Lenses attached.

3 Adjustable-Opening Shutter

The shutter can be operated at open, half-open, quarter-open, and closed . . . and can be changed smoothly while the camera is running. The advantages—an easy way to make fades and dissolves . . . *extra* exposure control under brilliant lighting . . . and superfast shutter speeds. Shortest exposure—1/560 second . . . with the shutter at quarter-open and the camera run at 64 frames per second.

4 Interchangeable Film Chambers

The standard 100- or 200-foot Film Chamber supplied with the camera is easily interchangeable with accessory chambers. As a result, you can switch from one type of film to another any time . . . or replace a used roll . . . in a matter of seconds.

5 Accurate Footage Indicators

Three film meters keep you posted on film consumption. The automatic meter at the back of each film chamber shows the unexposed film remaining whether the chamber is on or off the camera. The mechanical meter on the camera indicates—in one-foot intervals—the amount of film exposed or wound back. And the frame counter provides the *extra* accuracy necessary for multiple exposures. It registers the passage of *each frame* . . . run forward or reverse.

6 Integral Mask Slot

The mask slot built in behind the lens and the set of 6 masks supplied with the camera provide an easy way to special effects. To film a double exposure, for example—just slip in one of the matched half-masks and shoot . . . then back up the film . . . switch to the other half-mask . . . and expose the other part of the scene.

7 Powerful Spring-Driven Motor

Cine-Kodak Special II Camera's efficient motor pulls 39 feet of film at a single winding—more than a minute and a half of movies at silent speed. Each turn of the winding handle is sufficient for exactly one foot of film—a convenient measurement device.

8 Speed-Control Dial

Finger-tip adjustment sets the motor to operate at *any* indicated speed from 8 to 64 frames per second. A cushioned brake saves the camera from racking vibrations when stopping at high speeds.

9 Single-Frame Release

This control, which actuates the spring-motor drive, exposes exactly one frame . . . gives *each* frame uniform exposure . . . and makes animation easy and certain.

10 Hand-Cranking Shafts

There are two cranking shafts—one of which pulls eight frames of film per turn . . . the other, one frame. These shafts, among other applications, make possible switching to hand cranking for the filming of extremely long periods of consecutive action . . . attaching the camera to an electrical drive . . . and back winding film for lap dissolves, multiple exposures, and other special effects.

11 Complete System of Safety Controls

At the conclusion of a fade-out the camera stops automatically. To prevent waste of film, the shutter is fitted with a buzzer which sounds a warning when the camera is adjusted to run with the shutter closed. This is but part of the complete system of built-in safety devices that helps to eliminate almost entirely the opportunity for failure through oversight.

12 Reflex Finder

For highest precision in focusing and centering, Cine-Kodak Special II Camera's reflex finder provides an exact, through-the-lens view of the subject—free from parallax with all lenses . . . at all distances.

13 Eye-Level Finder

Cine-Kodak Special II Camera's eye-level finder system features individual clip-on front elements—one for each lens of different focal length. This full-vision system makes it easier to follow action than with systems that require masking to show the altered field sizes produced by long focal-length lenses. The rear peepsight is adjustable for parallax for distances from 2 feet to infinity.

14 Precision Manufacture

There is no finer guarantee of the ability of this superb motion-picture camera than its manufacture by Kodak—careful construction of each individual part . . . precise assembly . . . painstaking inspection of every detail of operation . . . by craftsmen skilled in the production of highly specialized optical and photographic mechanisms. As befits such a precision instrument, each Cine-Kodak Special II Camera is individually registered by Kodak . . . and upon request, the name of the owner is engraved without extra charge on a plate on the lens block.

For further information about this outstanding camera, see your Kodak dealer . . . or write Kodak for the free booklet, "Motion-Picture Making with the Cine-Kodak Special II Camera."

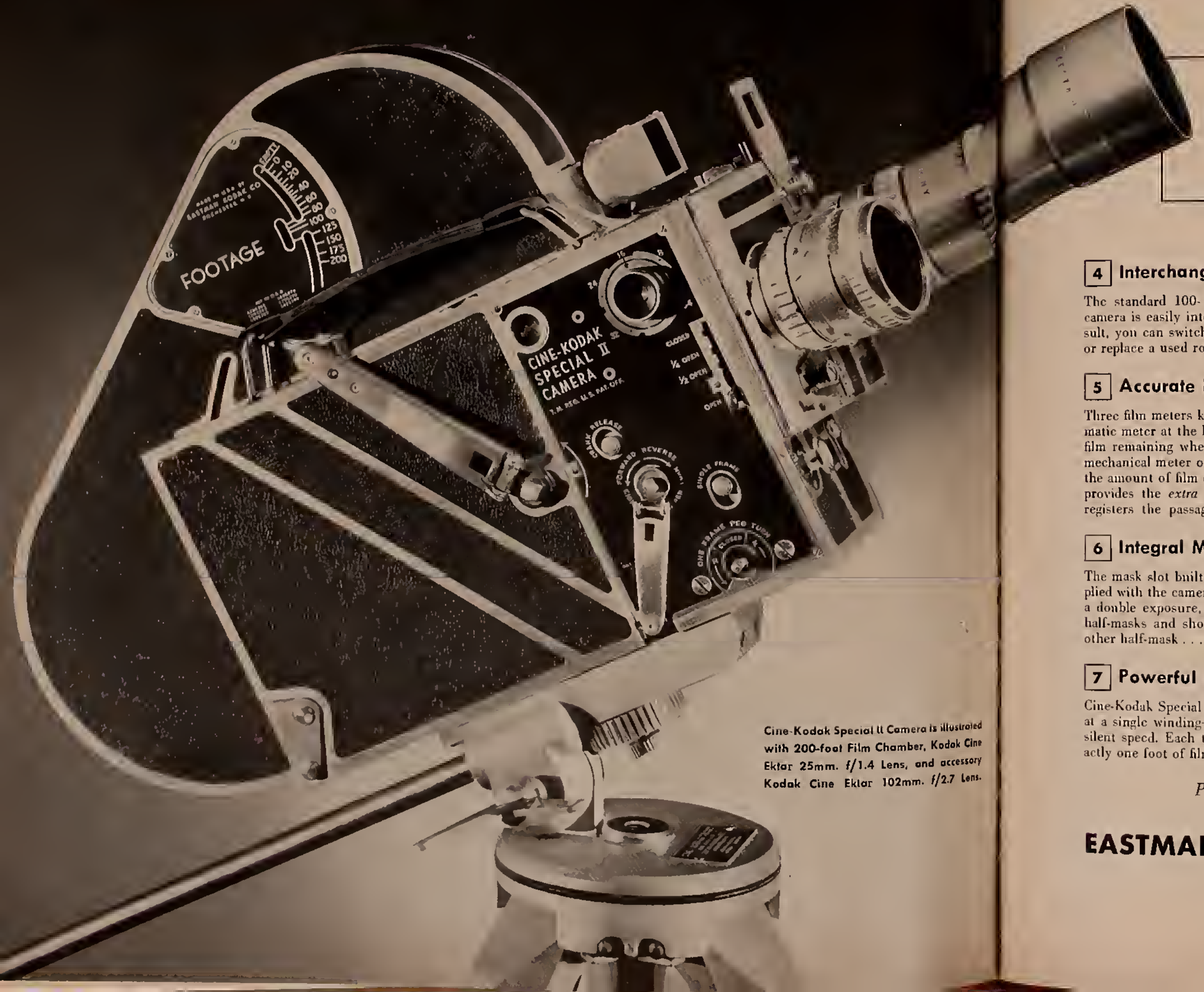
Price of the Cine-Kodak Special II Camera—from $898.50 to $1,125, including Federal Tax.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak
TRADE-MARK

Cine-Kodak Special II Camera

THE WORLD'S MOST VERSATILE
16MM. MOTION-PICTURE CAMERA



Cine-Kodak Special II Camera is illustrated with 200-foot Film Chamber, Kodak Cine Ektar 25mm. f/1.4 Lens, and accessory Kodak Cine Ektar 102mm. f/2.7 Lens.

1 Standard Lens of Absolute Top Quality

The Cine-Kodak Special II Camera is supplied with either of two fine Kodak Cine Ektar 25mm. Lenses—$f/1.9$ or $f/1.4$—both members of the superb series of lenses that are the finest ever made for 16mm. cameras. Superlative lenses that match the camera itself in full capability.

2 Interference-Free Turret

The two-lens turret accepts lenses directly—any of *twelve* Kodak Cine Ektar and Ektanon Lenses. Because the turret is angled, there's never interference—physical or optical—regardless of speed, focal length, or barrel design of the Kodak Cine Lenses attached.

3 Adjustable-Opening Shutter

The shutter can be operated at open, half-open, quarter-open, and closed . . . and can be changed smoothly while the camera is running. The advantages—an easy way to make fades and dissolves . . . *extra* exposure control under brilliant lighting . . . and superfast shutter speeds. Shortest exposure—1/560 second . . . with the shutter at quarter-open and the camera run at 64 frames per second.

8 Speed-Control Dial

Finger-tip adjustment sets the motor to operate at *any* indicated speed from 8 to 64 frames per second. A cushioned brake saves the camera from racking vibrations when stopping at high speeds.

9 Single-Frame Release

This control, which actuates the spring-motor drive, exposes exactly one frame . . . gives *each* frame uniform exposure . . . and makes animation easy and certain.

10 Hand-Cranking Shafts

There are two cranking shafts—one of which pulls eight frames of film per turn . . . the other, one frame. These shafts, among other applications, make possible switching to hand cranking for the filming of extremely long periods of consecutive action . . . attaching the camera to an electrical drive . . . and back winding film for lap dissolves, multiple exposures, and other special effects.

11 Complete System of Safety Controls

At the conclusion of a fade-out the camera stops automatically. To prevent waste of film, the shutter is fitted with a buzzer which sounds a warning when the camera is adjusted to run with the shutter closed. This is but part of the complete system of built-in safety devices that helps to eliminate almost entirely the opportunity for failure through oversight.

14 of the reasons Cine-Kodak Special II Camera is the first choice of the movie experts . . .

4 Interchangeable Film Chambers

The standard 100- or 200-foot Film Chamber supplied with the camera is easily interchangeable with accessory chambers. As a result, you can switch from one type of film to another any time . . . or replace a used roll . . . in a matter of seconds.

5 Accurate Footage Indicators

Three film meters keep you posted on film consumption. The automatic meter at the back of each film chamber shows the unexposed film remaining whether the chamber is on or off the camera. The mechanical meter on the camera indicates—in one-foot intervals—the amount of film exposed or wound back. And the frame counter provides the *extra* accuracy necessary for multiple exposures. It registers the passage of *each frame* . . . run forward or reverse.

6 Integral Mask Slot

The mask slot built in behind the lens and the set of 6 masks supplied with the camera provide an easy way to special effects. To film a double exposure, for example—just slip in one of the matched half-masks and shoot . . . then back up the film . . . switch to the other half-mask . . . and expose the other part of the scene.

7 Powerful Spring-Driven Motor

Cine-Kodak Special II Camera's efficient motor pulls 39 feet of film at a single winding—more than a minute and a half of movies at silent speed. Each turn of the winding handle is sufficient for exactly one foot of film—a convenient measurement device.

12 Reflex Finder

For highest precision in focusing and centering, Cine-Kodak Special II Camera's reflex finder provides an exact, through-the-lens view of the subject—free from parallax with all lenses . . . at all distances.

13 Eye-Level Finder

Cine-Kodak Special II Camera's eye-level finder system features individual clip-on front elements—one for each lens of different focal length. This full-vision system makes it easier to follow action than with systems that require masking to show the altered field sizes produced by long focal-length lenses. The rear peepsight is adjustable for parallax for distances from 2 feet to infinity.

14 Precision Manufacture

There is no finer guarantee of the ability of this superb motion-picture camera than its manufacture by Kodak—careful construction of each individual part . . . precise assembly . . . painstaking inspection of every detail of operation . . . by craftsmen skilled in the production of highly specialized optical and photographic mechanisms. As befits such a precision instrument, each Cine-Kodak Special II Camera is individually registered by Kodak . . . and upon request, the name of the owner is engraved without extra charge on a plate on the lens block.

For further information about this outstanding camera, see your Kodak dealer . . . or write Kodak for the free booklet, "Motion-Picture Making with the Cine-Kodak Special II Camera."

Price of the Cine-Kodak Special II Camera—from $898.50 to $1,125, including Federal Tax.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak
TRADE-MARK

Photographs by Felix and Nikki Zelenka

OPEN YEAR ROUND, the 427 acre forest that is Muir Woods National Monument begins a bare ten miles northwest of San Francisco on Highway 1.

HUGE LOG BRIDGES, hewn from the giant trunks of fallen redwoods, span Redwood Creek as trails cross. Park is named for naturalist John Muir.

GIANTS OF MUIR WOODS

FELIX ZELENKA

FIFTEEN centuries is a long time in the brief span of human history. But to the giant redwood trees that cling to the northern coastline of California it is a mere lifetime. These ancients, which are the tallest and oldest living things on earth, take us back to the prehistory of man on the American continent.

The Muir Woods National Monument is a virgin forest grove of these mighty monarchs extending over an area of 427 acres. Located only ten miles from the south end of San Francisco's Golden Gate Bridge, it seems as remote from the clatter of the city as though it were in some far off wilderness.

REACHED BY AUTO OR BUS

The park is situated in a deep valley in Marin County at the south foot of Mount Tamalpais, a noted landmark in this region. It may be reached by traveling north from the Bay Cities via California's coast route, State Highway No. 1, either by automobile or by the numerous sightseeing buses that journey to the monument daily. Although no cars are allowed in the park proper, there is a huge space provided for parking just outside the main entrance. From here the visitor may walk leisurely along the broad main trail, or he may take the more strenuous hillside trails that lead to various points of interest.

A lunchroom and gift shop are located in the woods, with prices regulated by the National Park Service. Through the main area a ranger guide is available on request several hours of the day. The park is immaculately maintained and the visitor must stay on the trails. Modern comfort stations are frequent, as are drinking fountains and picnic tables.

OPEN ALL YEAR

The monument is open throughout the year. In summer, a clear blue sky may peek through the canopy of swaying branches and the sunlight is especially strong. In autumn, the somber brown of the forest floor is brightened with a gay yellow of maple leaves, while Redwood Creek—which flows through the park and along the main trail—is nearly blanketed by this discarded foliage.

Then winter comes and the redwood forest takes on an entirely different beauty. Rains remove the dust of the long dry season and the stream quickens. Rising in volume and voice, the deep rumble of rushing water may be heard far up on the canyon walls.

It is during this season that the lofty tops of the redwoods are lost in the low-hanging mist, providing the entire forest with an eerie aspect. Dull days are interspersed with days of sunshine when long shafts of light, diffused by the forest vapors, may be pictured piercing the very depths of the woodlands.

Tourist visits at this time of year are at their lowest ebb; but to the movie maker it should prove to be the most interesting and photogenic season of them all. However, sturdy clothing should be worn during a winter visit as a protection against the dripping of the dampened redwoods and the slight chill of the winter air.

DIFFICULTIES OF FILMING

To the filmer inexperienced at exposing footage in the deep shade of the forest, this type of scenery may pose a problem. Although the difficulties of correct exposure calculations may be more trying here than elsewhere, they are by no means insoluble. It is largely a matter of selection. Strong contrasts between light and shade more or less force the filmer to determine whether he intends to film a shaded area or a lighted one.

It is occasionally possible to picture both light and dark areas in a long shot, by carefully splitting the exposure readings. But even this is advisable only when the sunlighted areas are at a minimum and the exposure setting favors the darker tones. Panning from light to dark areas, or vice versa, is obviously and completely out.

SUBJECTS TO SHOOT

Near the lunchroom and gift shop, on display in an open area well illuminated by morning light, is a cross

Oldest and tallest living things on earth, California's mighty sequoias are a challenge to the movie maker

section of a redwood whose annular growth rings may be traced to the year 909 A.D. Although this tree barely attained its six foot diameter, when it was cut down for lumber in a northern forest in 1930, it had already reached the age of 1021 years. Considered to be exceptionally small for its age, it nevertheless depicts a march of time that seems incredible. Certain rings of the tree's growth are marked with a thin white line showing its size when important historical events were taking place. Here a long shot and a series of closeups will picture this fabulous record of ten centuries of growth.

From this display the main trail leads into the depths of the forest, where the largest recorded tree in the woods is soon discovered. Although this huge monarch of the forest is seventeen feet in diameter at its base. it is possible that there are others in the monument that are equally as large or perhaps larger. However, this is the most accessible redwood of its size and it is therefore credited as the champion. For the more ambitious hiker, the nearby ocean view trail leads to Throckmorton Ridge and eventually Mill Valley, a small community that originally was a logging camp during the last century.

At Cathedral Grove, via the main trail, is the tallest stand of redwoods in the park, while a short distance from them is the Hollow Tree and Bridge Tree. Beyond these at the mouth of Fern Canyon is the Kent Memorial. At the base of a huge Douglas Fir that he so admired, a bronze plaque is dedicated to the late Congressman William Kent who originally donated the area to the United States Government. The woods were then named in honor of the naturalist John Muir.

LOOK FOR WILD LIFE

Muir Woods is a wild life sanctuary and is surrounded by the larger Mount Tamalpais State Game Refuge. As a result, deer have lost much of their natural fear and frequently may be filmed as they drink from the sparkling stream or browse through the forest with their young.

The California gray squirrel, whose number once exceeded that of all other animal habitants, has nearly disappeared since 1932 when an epidemic of scabies swept through the region. However, a few still survive and may be seen on occasion. Chipmunks are plentiful and most willing to accept food offered them. If you are lucky enough to encounter some of these busy little creatures, keep quite still during your filming, for the slightest shifting of your position will discourage their approach. Locate at the first a suitable camera position and then stay put. It is important that you gain their confidence before you try changing the camera angle.

The raccoon, too, is exceptionally abundant, as are the tiny gray fox, the bobcat and even the skunk, who has a unique way of making himself known. Numerous species of bird life, quite naturally,

[Continued on page 433]

CATHEDRAL GROVE, in the heart of Muir Woods, suggests to many the soaring spires of a Gothic archway. Tallest trees are here.

SMALL FOR ITS AGE of 1021 years, this section of six foot trunk had already been growing for 583 years when America was first discovered.

FALLEN BUT FERTILE, this California laurel or bay tree is one of many other growths amid the forest most famous for its stand of redwoods.

The Clinic

Pictures, plans and ideas to solve your filming problems

TOUGH SPLICES

Sometimes with old or dirty film, it seems that no amount of scraping and other routine splicing operations will make the two parts adhere. In such cases a light application of cement should be made on both the scraped and the shiny ends of the film, allowed to dry, and then the splice made in the usual way with cement applied to the scraped end only.

Jerry Fairchild
Pasadena, Calif.

FULL FRAME SPLICER?

The recent Clinic item, *Improved 8mm. Splices* (October, 1949), from F. B. Harrison, of England, seems to indicate that comity between nations has not yet been carried down to the amateur movie level.

Urging the advantage of a full frame overlap in 8mm. splicing, Mr. Harrison states in his last paragraph that "since no existing splicer is designed to apply pressure over an entire frame, this part of the operation has to be done manually."

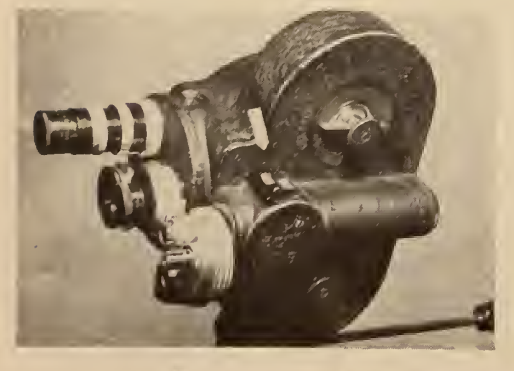
We in the Amateur Motion Picture Society of Albany, ACL, are not familiar with the situation to which Mr. Harrison calls attention. I, myself, have consistently used a Craig Senior Splicer which makes a full frame splice under pressure. This splicer has been advertised in Movie Makers on several occasions.

John J. Ronan, ACL
Albany, N. Y.

Although the Craig Senior Splicer certainly was not designed to create splices with a full frame overlap, it is, by experiment, true that it can be used to do so. It is true also that all of the overlapping area can be held under mechanical pressure during this operation.

This is accomplished by repositioning the right end of the film (following cutting) one frame beyond the splicer's cutting edge. The left end is then scraped and extended correspondingly, cement is applied and the splicer closed in the regular way.

However, because of the standard width of the Craig overlap, the end result will be the same. The splice—whether overlapped normally or in the full frame manner—will still extend well into the frame.



TWO-WAY CAMERA LEVEL, mounted on viewfinder balks danger of light leaks from installation.

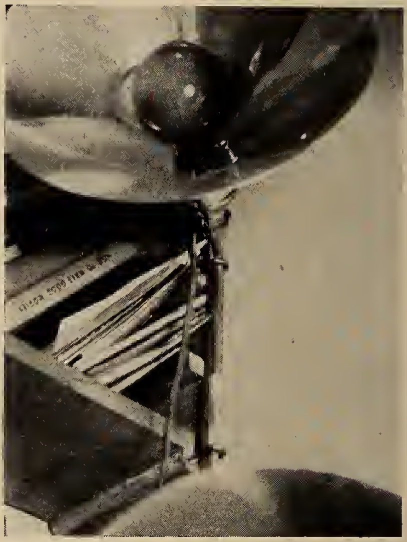
REFLECTOR STORAGE

Other amateur filmers who use, as I do, the Kodaflector lighting units, will know that the reflectors are thin sheets of metal which, when not in use, can be dismantled and stored flat. That, in any case, was the designer's idea.

I soon found, however, that in *our* house suitable shelf space was at a premium. Furthermore, I did not care for the task of reassembling and dismounting the reflector units each time they were used. Laying them on their sides without dismantling tended to bend them out of shape, and even standing them on their faces was not too satisfactory.

My solution was to purchase screw eyes which were large enough to admit the rubber sleeves on the supporting shanks of the reflector assemblies. The screw eyes were inserted in a vertical line in an unused corner of the closet and the units were hung in them as shown in the photograph. This storage method keeps them free from dents and dust as well.

Laurence E. Baty, ACL
Salt Lake City, Utah



VERTICAL STORAGE of lighting units saves dismantling and protects them from dents.

LEVEL ON CAMERA

I was heartily in agreement with Maury Kains, ACL (*Gadgets for your Camera*, May, 1949), in urging the importance of mounting a spirit level either on one's tripod or on the camera itself. As a matter of fact, although my Bell & Howell all-metal tripod comes equipped with a small bubble level on the head, I still found that my Filmo 70-DA was recording many strong vertical lines (such as church towers and the like) noticeably out of plumb.

My answer was to attach a Starrett camera level directly to the camera itself. As will be seen in the illustration, the attachment was made on the barrel of the tubular viewfinder. This assures that there can be no possibility of a light leak into the film chamber from the simple holes it is necessary to drill and tap.

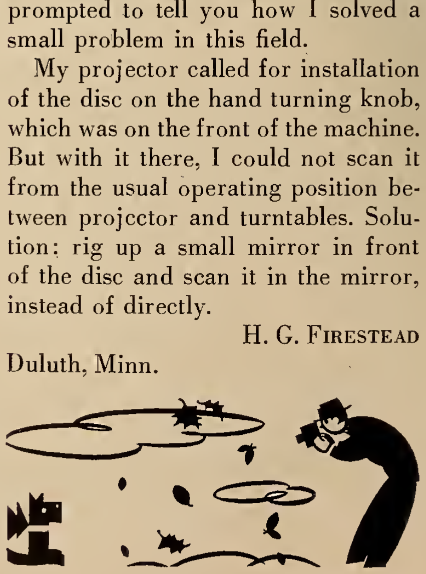
Oscar H. Horovitz, ACL
Newton, Mass.

DISC IN MIRROR

What with all the interest there has been in recent issues of Movie Makers on synchronizing projectors with sound via the stroboscopic disc, I am prompted to tell you how I solved a small problem in this field.

My projector called for installation of the disc on the hand turning knob, which was on the front of the machine. But with it there, I could not scan it from the usual operating position between projector and turntables. Solution: rig up a small mirror in front of the disc and scan it in the mirror, instead of directly.

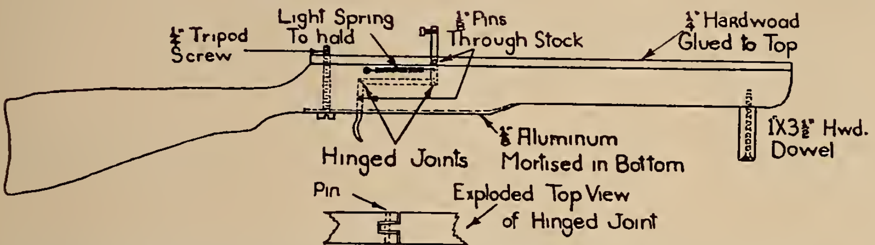
H. G. Firestead
Duluth, Minn.



MAKING A GUN CAMERA MOUNT

Ideal for filming fast action, this handy accessory can easily be made at home

O. L. TAPP, ACL



COMPLETE DETAILS of gun camera mount are diagramed above by author. Only design change would be for side-of-camera release button, instead of on front as here.

Photographs by Al Londema

PERFECT BALANCE is obtained by taking your camera with you to the gunsmith to select stock. Used stocks come as low as $1.00.

GUN CAMERA MOUNT is pressed back firmly against shoulder from the forward grip. On fast action, even telephotos can be used.

Do you like filming ducks and deer? Birds and bird dogs? Football or the rough riding of the far-west rodeos? Then you know already the frustration of trying to film fast action of any kind from a tripod that simply cannot keep the subject in your viewfinder. A gun-type camera mount may be your answer. It was with me—at a total cost of exactly one dollar!

Yes, a cash outlay of about a dollar, a few scraps of metal and a modicum of mechanical ability are all that are needed to build a complete gun-type camera mount. The one to be described is designed for use with the Bolex H-16 or H-8 camera, which has the release button in the front; it should work as well with other cameras so designed. For different placings of the release button you should be able easily to work out an adaptation.

First, purchase your gun stock. A secondhand one will do, so take your camera along to your local gunsmith who usually has a number of discarded stocks on hand. There, by trying them out with the camera in position, you can select the one giving the best feel of balance.

With your stock purchased, now cut it down (in length) to the size that fits you. My next step was to mortise in a ⅛ inch strip of aluminum on the bottom of the trigger housing. This served to cover the slot left open there, but at the same time left a new opening for the camera trigger release.

The trigger release itself was constructed of three pieces of ¼ inch square steel, hinged in two places. The lower end of the bottom piece was shaped to trigger design, while the upper end of the top piece was extended above the stock to a height in alignment with the camera release button. A threaded hole was then tapped into this end and a bolt screwed into it to just the right depth for easy contact with the camera button. Several adjustments should be made here until only a very little throw of the trigger is required to actuate the camera. A lightweight spring, as pictured, returns the pressure bolt to non-operating position when the trigger is released.

After the trigger mechanism was built and installed in the stock, I then glued a piece of ¼ inch hardwood to the top of the stock. This serves to cover over the old trigger aperture at the top side and, in the rear, provides a flat, solid place for mounting the camera. This latter is done, of course, by sending a ¼ inch bolt completely through the stock from the bottom, so that it extends on top just enough to act as a tripod screw. The forward handgrip (in my case, a length of one inch hardwood doweling 3½ inches long) is then wood-screwed into the fore part of the stock—and your gun-type camera mount is complete.

In closing, let me disclaim any intention of discrediting the tripod for all shooting where it possibly can be used. But where, for one reason or another, it *can't* be used, the gun camera mount will prove a godsend.

Hints from Hollywood

SERIOUS study of any art form requires close scrutiny of the mechanical devices employed. Not infrequently it is the lesser work—in which these mechanics are but thinly disguised—that offers the student, i.e. the amateur, the clearer instruction. It is with this in mind that we offer, side by side, the master works and the mishmash from the film factories.—D.C.

HAPPY BREED

SAINTS AND SINNERS: Among the finer offerings of the current screen season is this completely delightful importation of England's London Films production featuring the celebrated talents of Dublin's Abbey Players. No less marvelous than the acting is the velvet-smooth direction (which, however, never becomes slick) and the objectivity of the camera work, which has no need of artiness to achieve thoroughly convincing drama.

Unreservedly recommended as among the best in current screen entertainment, the film is a rewarding example of imagination at work on a familiar scene.

DEEP SOUTH

PINKY: Darryl F. Zanuck, scrutinizing the American scene and its problems in *Gentlemen's Agreement* and *Snake Pit*, this year turns his attention to still another phase of our national life, the Negro problem. In this Twentieth Century-Fox release is apparent the same close attention to detail evident in his earlier films, the same excellent casting, effective use of natural settings and noble purpose. That it does not entirely fulfill its high expectations is due primarily to the fact that two other recent releases dealing with the same subject, *Lost Boundaries* and *Home of the Brave*, achieved more positive results with less effort. *Pinky* becomes self-conscious at times, filled with its own subject importance and noble purpose, whereas the two films just mentioned attained greatness on a simpler level.

Produced in black and white, the film uses dramatic low key lighting to emphasize the air of impending disaster that hangs over the setting. High key lighting, in turn, is used to intensify the tensions of the courtroom scene in which the Old South airs its problems for the world to see. Movement and changing camera position within the long individual sequences alleviate the danger of static and monotonous concentration on the same scene, a hint for amateurs working within the home.

20th Century-Fox

ELIA KAZAN, who also directed 20th Century's *Gentlemen's Agreement*, discusses a scene from *Pinky* with Ethel Barrymore.

TARANTULA

BEYOND THE FOREST: In this Warner Brothers production of the Stuart Engstrand novel, we are confronted with the spectacle of Bette Davis indulging in adultery, desertion and murder. That she finally gets her own just deserts in one of the most untidy suicides exhibited on the screen cannot exonerate the film as a monument to bad taste and worse acting. It cannot by any stretch of tolerance be recommended as entertainment.

Nevertheless, its technical handling is worth study. Here again, effective use is made of natural settings, particularly notable in the introductory sequence; action is telescoped to emphasize the dramatic high point of each story incident; a fast tempo is created as onrushing events build steadily to a climax, while individual sequences are skilfully bridged by well constructed transitional devices.

THE WILLOWS AND SLEEPY HOLLOW

THE ADVENTURES OF ICHABOD AND MR. TOAD: For those amateurs interested in animation we recommend this United Artists release of another Disney full length feature. Actually, the film is composed of two shorter items, the one based on the English *Wind in the Willows*, by Kenneth Grahame, the other on the American classic of Washington Irving, *The Legend of Sleepy Hollow.*

Basil Rathbone is the narrator for the former, while Bing Crosby's breezy style lends an added charm to the recital of the latter. The two are done with Disney's customary good taste and proficiency. While Mr. Toad's doings provide the more fanciful fare, the merry absurdities of Ichabod seem the more delightful through their familiarity.

PISTOL PACKIN' MAMA

DEADLY IS THE FEMALE: A case in point to illustrate our opening remarks above is this United Artists release having to do with the twisted love story of a she-devil and a young man hell bent on his own destruction. The girl (Peggy Cummins) is a mediocre version of Annie Oakley. The boy (John Dall) has a psychopathic passion for gun toting and target practice. Basically, the rest of the film is a cops-and-robbers chase that has been done much better in a hundred other films, ending in the unlamented demise of the lovers.

The real interest in the film, for amateurs, lies in the smoothly constructed transitional shots bridging the sequences, the efficient cross-cutting for swift pacing and the objective camera work amidst natural settings. Amateurs who have not as yet grasped the significance of the dictum that motion pictures must move may learn a good deal from some of the devices used here.

Photographs by Rem Heater

AN ADEQUATE STAFF of ticket takers, program girls and ushers will smooth handling of your guests and automatically involve more members in project.

"CATCHY," said the news editor, accepting publicity shot above. "Corny," he cracked, on one below.

K. G. Rowlen

OLD TIME
April 18
MOVIE NIGHT

Run a Nickelodeon Night!

A public program of old films can be fun for all, says this club leader. Here's how to plan it

HELEN E. KING, ACL, *President*
Walla Walla Cinema & Camera Club, ACL

ARE you looking for a picture program that is different, dramatic and delightful, all rolled into one? Something for your cine club, your country club, or downstairs in the rumpus room? Then take a tip from this "Roxy" of the Northwest and run a Nickelodeon Night! Old films, that is.

An Old Time Movie Night is especially valuable as a movie club project. For example, it enhances the club's local prestige, builds up the club morale, adds new members to the roster and dollars to the treasury, it's lots of fun and (more on this later) it's easy to organize.

Nostalgia for the Nineties will sell your tickets like ten percent Treasury notes, while careful planning will make your show so popular you'll need a repeat performance. For, all too late, people have begun to realize the value of the early "flickers." and consequently the supply is scarce. It took the Walla Walla Cinema & Camera Club, ACL, three months of correspondence and the help of the Amateur Cinema League to locate firms with a supply of authentic pioneer pictures. Our final program selections were made from four different companies.

PROGRAM POSSIBILITIES

The Great Train Robbery, circa 1893, was the feature of the evening, since it is considered the first movie to have a plot. The edition offered by the Eastin Company was selected, for they have added appropriate sound effects and running commentary calling attention to the early techniques and photographic differences. For example, closeups and medium shots were completely lacking, but action and pathos were supplied in abundance.

Secondly, we decided that no such show would be complete without a newsreel. So *Yesterday Lives Again*, a Castle film, was rented and billed as *Time Marches Back to 1900*. The alleged bathing beauties really put the patrons in the aisles. *Easter Fashions of 1900* had both men and women guffawing. The inevitable Westerns were represented by Bill Hart in *Saved By a Gal, or Delay Does Her Darndest*, in which the sultry glances of the hero and heroine survived even the grain of the ancient ortho film.

One reel delights were *That Villian Must Die*, starring Polly Moran and Wallace Beery when they were in their early twenties, and *Truth and Consequences*, starring Blanche Sweet and Wallace Reid, which contains *wonderful* suspense, indoor camera work and dramatic acting. To be sure of good measure, *Corn Fed*, a re-issue of an early boy-meets-girl-and-foils-villain scenario, was added. It is cinematically interesting for a modified use of Griffith's closeup technique.

We found all of these effective; but there are other choices. By starting correspondence early, a club can secure catalogs from which many equally entertaining old-time movie programs can be planned.

SLIDES ADD ATMOSPHERE

Gay Ninety slides added the spice to the evening's program and gave the projectionists a chance to make smooth changes between reels. Authentic old glass slides, $3\frac{1}{4}$ by $4\frac{1}{4}$ inches in size, are

[Continued on page 428]

A SPECIAL knife, designed to remove emulsion without film injury, accompanies Paillard—Bolex's new Trifilm splicer, which will handle 8mm., 9.5mm. and 16mm. film.

WOLLENSAK'S fixed focus 1½" f/3.5 Cine Raptar telephoto lens will bring into focus all objects from 25 feet to infinity.

ANGLE of view of the 9mm. f/2.5 Cine Raptar wide angle lens is 27.3° horizontal and 20.6° vertical. It is designed for 8mm. cameras.

News of the Industry

Up to the minute reports on new products and services in the movie field

Trifilm splicer Designed to handle 8mm., 9.5mm. and 16mm. sound and silent film, the Trifilm splicer is the latest addition to the Paillard-Bolex line of equipment. The splicer features an automatic, self-adjusting cutting blade and a micarta knife for removing emulsion without danger to the film. Each splicer has an extra blade for the scraping knife. Priced at $19.95, the Trifilm is finished in satin chrome and attractively packaged. It is distributed by Paillard Products, Inc., 265 Madison Avenue, New York City.

8mm. film down Sizable price cuts have been made by Eastman Kodak Company on all 8mm. Kodachrome and black and white film in twenty five foot rolls and magazines. Magazine Kodachrome is reduced from $5.05 to $4.50, black and white from $3.95 to $3.60. Roll Kodachrome is cut from $4.10 to $3.75, while black and white goes from $3.00 to $2.85.

Other general Kodak price reductions affect the Cine-Kodak Reliant camera, an 8mm. roll film camera available with either an *f*/2.7 or an *f*/1.9 lens, which is cut from $89 to $79 for the *f*/2.7 model; the Kodak Duaflex camera with Kodet lens; the Brownie Target camera Six-20 and the Brownie Target camera Six-16. Practically all sizes of Kodachrome prints and Kodachrome and Kodacolor enlargements are subject to reductions.

Revere 1950 line Five new models of cameras and projectors and a magnetic tape recorder make their first appearance in the Revere Camera Company's line for 1950. The cameras—all 8mm.—are the Revere Ranger, a spool camera with an *f*/2.5 lens at $62.50; the Revere 77, a magazine camera with an *f*/2.5 lens, at $87.50, and the Revere 67, a magazine camera with a two-lens turret head and an *f*/2.8 lens, at $104.50. All prices include tax.

New model projectors are the Revere 90 8mm. model at $132.50 and the improved Revere 48 16mm. silent projector, at $137.50. The Model 90 features an extra 17mm. wide angle lens that more than doubles the picture area. Both projectors have reel compartments built into the projector base.

The Revere magnetic tape recorder provides a full hour of listening time on every reel. Tapes can be erased at any time and used over again, and editing and splicing can be done with ordinary Scotch tape. The recorder comes complete with microphone, radio attachment cord, two reels (one with tape) and carrying case, at $159.50.

Potter honored W. B. Potter, Eastman Kodak Company's director of advertising operations, was elected chairman of the board of the Association of National Advertisers at its 40th annual convention in New York City. During the year preceding the election, Mr. Potter served as vicechairman of the ANA. He joined Kodak in 1921 as a market analyst and became director of advertising operations in 1943.

Wollensak lenses Two new lenses for 8mm. cameras have been developed by the Wollensak Optical Company, 850 Hudson Avenue, Rochester 5, N. Y. The fixed focus 1½ inch *f*/3.5 Cine Raptar is a telephoto lens, supplied with the new click stops and spread

THE REVERE "67" 8mm. magazine turret camera (above) carries an f/2.8 lens and is priced at $104.50. The "48" 16mm. silent projector (left) costs $137.50. Revere's new tape recorder (right) features simplified controls and retails for $159.50.

diaphragm markings for easier setting and reading. The 9mm. *f*/2.5 Cine Raptar is a wide angle lens, developed to fill the needs of filmers who found the gap between the standard 13mm. Raptar and the wide angle attachment too great. The Raptar 9mm. lens gives an angle of view midway between the standard focal length lens and the wide angle attachment. Both of the new lenses are Wocoted.

New adman U. Arthur Matises has been appointed advertising manager of DeJur-Amsco Cororation, Long Island City, N. Y., according to an announcement from Jack J. Kuscher, general sales manager.

Nu-Art catalog Nu-Art Films announces the publication of the third supplement to its standard feature catalog. Featuring changes in prices and a newly revised equipment listing, the supplement may be had free by writing Nu-Art Films, Inc., 145 West 45th Street, New York 19, N. Y.

Bensen Light A new model of the Bensen Light is less than twenty ounces in weight and has a redesigned vertical arm which permits the unit to be used with both movie and still cameras. Features include an extra long power cord, tripod socket in base of handle and master switch to control both lamps. The new price is $3.95, less reflector-flood bulbs. The Bensen Light is manufactured by A. L. Bensen & Company, 100 Innis Street, Staten Island 2, N Y.

RICHARD BLOUNT, GE lighting specialist, demonstrates the new 375 watt photoflood lamp that cuts down on blown fuses.

GE lamp More light and fewer blown fuses are offered by a new 375 watt photoflood lamp developed by General Electric's lamp department. Narrower beam spread enables the lamp to put even more light on the camera subject than would the wide beam 500 watt reflector-flood lamp. In addition, the new wattage permits the use of four lamps simultaneously without exceeding the capacity of most household electrical circuits.

The 375 watt lamps are expected to be especially in demand for use with lighting bars which attach to the camera and illuminate the subject at which the camera is aimed. The lamps have medium screw bases and a service life of four hours.

I.C.S. catalog A new, illustrated 1949-50 film catalog, twice the size of the previous number, has been issued by Institutional Cinema Service, Inc. An enlarged educational section is a feature of the catalog, which lists 16mm. sound films. A free copy may be had by writing Institutional Cinema Service, Inc., 1560 Broadway, New York 19, N. Y.

Ansco promotion William Balch has been promoted from Eastern regional sales manager to general sales manager of Ansco, succeeding Carl W. Priesing. Mr. Balch has been with Ansco since 1936.

Give your home movies that "professional" touch

COLOR MOVIE MAKING FOR EVERYBODY

A Question-and-Answer Handbook by CANFIELD COOK

COLOR MOVIE MAKING FOR EVERYBODY fills a real need for filmers . . . a full, complete and practical guidebook with hundreds of fascinating ideas for making better color movies. *At all bookstores.*

Answers such questions as:

- What is the minimum equipment essential to good indoor pictures?
- How should I lubricate my camera to make sure it is in proper working condition?
- How is a range finder used?
- What advantage is there to using coated lenses?
- At what angle should the camera and lights be used in mirror filming?
- How can I make splices that will be sure to hold my film together?
- How should color films be stored after exposure and before processing?

• The complete guide for beginners . . . a valuable refresher course for experienced filmers

COLOR MOVIE MAKING FOR EVERYBODY is an easy-to-understand, convenient-to-use handbook that will answer your question: "How can I make better, more professional movies?" Mr. Cook covers all the problems that beset the beginning—and even the more advanced filmer. Clearly and concisely he offers proven advice on every step in color filming from choosing equipment to editing and showing excellent films.

• Handy questions-and-answers

Written in question-and-answer form COLOR MOVIE MAKING FOR EVERYBODY gives detailed information on hundreds of actual problems which Mr. Cook has been asked to solve in his lectures, his courses in color motion-picture photography, and by mail. He shows you how to get the most out of colors; how to avoid mistakes in lighting; how to build a movie that has continuity and form. He gives you "professional" tips on trick-shots, close-ups, titling, and making your own sound track. Special chapters discuss the ins-and-outs of equipment, lenses, handling the camera, indoor and outdoor lighting, filters, continuity, composition, projecting, etc. Also you will find valuable tables and data on lighting, width and depth of field, scene length, projection distance, and a helpful bibliography of magazine articles and books on special aspects of movie making.

COLOR MOVIE MAKING FOR EVERYBODY
by Canfield Cook

EXAMINE IT FREE FOR 10 DAYS

MAIL THIS COUPON TODAY

WHITTLESEY HOUSE, McGRAW-HILL BLDG., 330 West 42nd St., N. Y. 18

Please send me Cook's COLOR MOVIE MAKING FOR EVERYBODY for examination on approval. Within 10 days I will remit $3.75, plus a few cents delivery charges, or return the book postpaid.

Name________________

Address________________

City________ Zone____ State________

Company________________

Position________________ MM-11-49

☐ SAVE! If you check here and enclose payment, publishers will pay mailing costs. Return guarantee applies, of course. United States and Canada only.

16 MM and 8 MM
DUPLICATES
8 MM COPIES
OF 16 MM
16 MM COPIES
OF 8 MM
COLOR AND BLACK & WHITE
16 MM SOUND
RECORDING
and other services
to 16mm producers
35 MM SLIDE and
FILM STRIP SERVICE

16 MM and 8 MM Motion Picture Service
WRITE FOR PRICES
DEPT. M

GEO. W. COLBURN LABORATORY, Inc.
164 N. WACKER DRIVE, CHICAGO 6, ILL.

MOVIE AND SLIDE TITLES
STILL AT SAME LOW PRICES!
Same titles formerly distributed by Bell & Howell —now sold direct. Large variety backgrounds available. No charge for tinting film Amber!
WRITE FOR *free illustrated brochure and samples*
TITLE-CRAFT, 1022 Argyle St., Chicago 40, Ill.

GREATEST TELE-LENS BARGAIN!
5½ INCH F-3.5 COATED
$32.50 POSTPAID
Sharp AAF 138MM, our fixed focus "C" mounts, for distant shots of birds, game, sports, etc. • Color corrected. Same as above in our focusing "C" mounts $39.50 • De Luxe Model with case $47.50. These 5½ power lenses for 16MM Bolex, BH, Revere, Keystone, etc. Bring subject 5½ times closer!
CENTURY PRECISION SPECIALTIES CO.
11960 Wilshire Blvd., Los Angeles 25, Calif.

NEW SELECTION OF UNUSUAL FILMS FOR HOME ENTERTAINMENT
8mm 50 ft.....$2.75 16mm 100 ft...$ 6.00
8mm 100 ft..... 5.50 16mm 200 ft... 11.50
FREE! 8mm—16mm. Unusual FILM subjects and CAMERA BARGAIN CATALOG. Write for it TO-DAY.
Friart Camera Exchange, Inc.
140 LIBERTY ST., N. Y. 6—Dept. B-11—CO. 7-5172

ACL MEMBERS: The ACL has on hand a limited number of 8mm. black and white ACL leaders. Normally priced at 50¢, they are available at 35¢ each as long as the supply lasts. Send orders and remittances to the Amateur Cinema League, 420 Lexington Avenue, New York 17, N. Y.

Want a real buy in 16 mm SOUND FILMS? Take advantage of the I.C.S. 1949 CLEARANCE SALE of 16 mm sound films — Features, Comedies, Educationals, Cartoons, Novelties, etc. Send for our giant list "A" today stating machine you own (Make and model).
CLEARANCE SALE
INSTITUTIONAL CINEMA SERVICE, INC.
1560-M2 Broadway, New York 19, N. Y.

FILM COLORCHROME FILM
(In a class by itself)
100 ft. 16 mm $6.50
100 ft. double 8 mm $6.50
25 ft. double 8 mm $2.25
(Daylight only—Weston speed of 8)
Not spectrum colors, but our own tint and tone system 100% improvement over black and white.
BLACK & WHITE (Weston 8)
100 ft. 16 mm $2.00
100 ft. double 8 mm $3.00
25 ft. double 8 mm $1.75
PRICE ON ALL FILM INCLUDES PROCESSING
Add sales tax in Calif.
Order Now!
RICHTER'S 1715 N. Mariposa Ave Hollywood 27, Calif.

Stroboscopes are easy

[Continued from page 412]

DESIGN CAN BE SIMPLIFIED

We could now draw up a strobe disc with 60 black segments and 60 white ones, and when this disc appeared to stand still under the pulsations of the neon lamp, the projector would be showing at exactly 16 frames per second. *The reason for this is that the segment movement has the same frequency as the flashing light.*

But drawing up 60 black segments of a small circle is a boring task at the best. Let's see if the job can't be simplified. We have stated just above that the movement of the alternating segments has the same frequency (120) as the flashing neon lamp. It should be true, then, that any number of segments which is a simple multiple or fraction of this frequency should function in the same way. To state it differently, the 60 black segments *divided or multiplied by a whole number* will give the same results. This gives us our chance for simplification.

For there is no use drawing more segments than necessary. We find that 30, 20, 15, 12, 10, 6, 5, 4 or 2 will go into 60 a whole number of times. But too few segments on the disc would not create clearly the desired optical illusion. It is a good idea, therefore, to try several combinations before making a final choice. To begin with, I discarded 20 and 10 as possibilities. For these figures will work equally well on a disc designed for 24 frame per second projection. I finally decided that 15 black segments were the least I should use. Another 15 could easily be added later, and another 30 after that. if it proved desirable.

HOW TO DESIGN THE DISC

Fig. 1 shows how I laid out my disc, and will give you one to cut out for yourself, if your conditions are the same as mine. With a sharp lead in my compass. I drew three concentric circles on a card. The inner one was only to limit the length of the segments. The middle circle was the diameter I wanted for my disc. The outer circle was for construction purposes only, its greater diameter producing more accuracy in the next steps.

Now, with my compass set at a little greater span than the radius of the construction circle, I stepped off around the circumference from "A." It took four tries, readjusting the compass span a little each time, before I was able to land exactly at the starting point in five equal steps. In the same manner, these fifths were then divided into thirds. The result was 15 equal divisions of the circumference.

Some stroboscope discs are drawn with fan-shaped segments creating equal white and black spaces, as in Fig. 2. That is excellent, if the full number of segments indicated by the formula are used. In such a case the construction circle should be divided into *twice* as many parts as there are black segments. However, good results can be obtained if only half as many segments (as the number indicated by the formula) are used, *provided* that the glow lamp is positioned so that one electrode supplies more light than the other. Any fewer than half the correct number of segments, drawn in the fan style of Fig. 2, would be entirely unsatisfactory.

I decided to stick to 15 straight lines. In the case under discussion, optimum clarity is obtained by having the thickness of the lines about equal to one eighth of the space between them. You will notice in Fig. 1 that each black segment lies on an imaginary line connecting the center of the two inner circles with a division of the construction circle. These lines indicate the design treatment of a line-type disc instead of the fan type. Fair success will be had by drawing the segments (or lines) in pencil, but India ink is much better.

The disc can be attached to the takeup shaft in any number of ways. Even chewing gum will do in a pinch. I will leave that up to you. One method appeared in July, 1948, Movie Makers. Another was described in the May, 1949, issue.

DISC FOR TESTING KNOB

But, you say, your projector cannot accept a strobe disc on the sprocket hub. Such is the case, for example, with many of the Ampro and Bell & Howell projectors, in both 8mm. and 16 models. The next step then is to determine the possible pattern for a disc on the hand testing knob.

First comes the formula, which is a different one from that used in sprocket disc design. It read as follows:

$$N \text{ equals } \frac{2 \text{ x } f}{r}$$

The values here are: N equals the number of black segments; f equals the frequency of the current cycle, and r equals the number of revolutions of the hand testing knob in passing the desired number of frames per second that is to be your projection speed—i.e., 16, 18, 24 fps. For an example let us take, say, the Ampro 8 projector. We find that its hand testing knob makes 24 revolutions in passing the standard of 16 frames. Substituting in the formula, we get the following:

$$N \text{ equals } \frac{120}{24}$$

N equals 5 black segments

The actual designing of such a disc

would be simplicity itself. Not all hand testing discs, however, work out this easily, since the majority of projectors revolve the testing knob 16 times in passing 16 frames of film. This figure divided into 120 gives us an answer of 7.5 black segments.

COMPROMISE DESIGN

This is unfortunate, since there must be a whole number of black segments and a whole number of white in any disc design. There is, however, a workable compromise. The trick is to draw up a disc with an inner and an outer ring of segment patterns—7 black and 7 white on one, 8 black and 8 white on the other. When such a disc, seen under a neon glow lamp, revolves so that the outer ring appears to rotate about as fast clockwise as the inner one does counter-clockwise, the projector will then be running at the desired speed.

So much for stroboscopic discs to be used on your projector. Since they rely for their effectiveness on the pulsations of a neon glow lamp, it should be kept in mind that these discs can be used only in connection with an *alternating* current supply for the scanning lamp.

DISC FOR WIRE RECORDER

Now, suppose that I want to set up some system of synchrony between my projector and a magnetic wire recorder—a matter which has been under discussion from various angles in recent MOVIE MAKERS articles. How would a strobe disc for such a purpose be designed?

Our calculations on this matter must begin with the source of the pulsating light under which the disc is to be scanned. This source is the light beam of the projector itself, which, although it seems to project an unbroken stream of light onto the screen, is actually projecting a beam which is regularly interrupted by the projector's shutter.

It is the number of these interruptions for each frame of film passed which is the first important figure in these calculations. The number varies, depending on shutter design, but in my machine it is 3 interruptions per frame. The second important figure is the number of revolutions of the takeup reel on the recorder. On the Webster, for example, this stands at 114 per minute. With these figures in mind, let us now restate basic formula No. 1:

$$N \text{ equals } \frac{F}{r}$$

F, the frequency of the light source per second, now becomes 3 interruptions times 16 fps, or 48 flashes per second; r, the number of revolutions per second, becomes 114 divided by 60, or 1.9 revolutions per second. Substituting these values in the formula No. 1, we arrive at the following:

110 Volt AC/DC
Variable Speed Motor
With TACHOMETER
for EK Cine Special

Now you can motor drive your Cine Special with confidence.

Tachometer is mounted in clear view of operator. It is calibrated from 16 frames per second to 64 fps. with a definite RED marking for 24 fps.

Electrical governor control for adjusting speeds. Steady operation at *all* speeds. "OFF-ON" switch built into motor base. No adaptors required, except motor-coupling which attaches to camera and couples to motor.

Motor shaft equipped with spring steel drive arm which will shear if camera jam occurs. This drive arm is easily replaced.

Furnished complete with rubber-covered cable and plugs. *Write for complete details.*

FRANK C. ZUCKER
CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

MOVIE-MITE
for HOME
SCHOOL
CHURCH
OFFICE

Give
Endless Entertainment
and Education

Model 63LMB
16mm
Projector
For Sound
or Silent
Films
$198.50

MOVIE-MITE . . . the FIRST precision-built, extra light weight, compact 16mm projector . . . gives you ALL the advantages of finest 16mm projection (silent or sound) at *low cost*.

MOVIE-MITE . . . complete with speaker, weighs only 26 lbs. Universal 25-60 cycle A.C. or D.C., 105-120 volt operation.

Write for details. See your dealer for demonstration.

MOVIE-MITE CORPORATION
©1946 1105 E. Truman Road Kansas City 6, Mo.

Film Books!

FREE—A NEW ILLUSTRATED CATALOG OF NEW, OUT-OF-PRINT AND RARE THEATRE BOOKS

BOOKS ON DRAMA, THEATRE, DANCE, COSTUME
WRITE FOR YOUR FREE COPY

A&B BOOKSELLERS
63 FIFTH AVE., NEW YORK 3
OR. 3-1570 MM 10

PHOTOGRAPHY

To give your home movies that "professional touch," TRAIN in ALL phases of photography. Our Home Study Course includes valuable instruction in 16mm movies. Resident Training in ALL branches of "still" work. WRITE TODAY!

40th YEAR

NEW YORK INSTITUTE OF PHOTOGRAPHY
Dept. "105," 10 W. 33 St., New York, N. Y.

Maurer Sound Recording
8 & 16mm Developing and Printing
Kodachrome, Black & White

AUDIO-VISUAL MOTION PICTURE PRODUCTIONS
511 Church St., Nashville 3, Tenn.

Miss some good SOUTHERN CALIFORNIA vacation scenes?

Send for list of 8 and 16mm color original scenes, each of which is an original, not a duplicate. They will match your own scenes perfectly.

8 mm scenes 90¢ ea., 2 $1.60, 15 $9.95
16 mm scenes $1.70 ea., 2 $3.00, 15 $19.50
(also Stereo-Realist slides)

CAMERA CRAFT, 6764 Lexington Ave.
Hollywood 38, Calif.

IF YOU'RE NOT SURE

about your LIGHTING
about your EXPOSURES
about your LENSES

See inside back cover of this magazine for details on how you can get expert advice on all technical problems—quickly, easily and cheaply.

ENO
THE OLDEST NAME IN 16MM EDITING

THE RALPH R. ENO CORP.
626 W. 165 ST. • NEW YORK
Send your film for free criticism or estimate.

HOME MOVIES
DESIGNED TO DELIGHT!

The Very Latest

New 100 ft. releases 16mm $6.00, available in sound; 8mm $5.50.

HELENE DIST. CO.
182 Peace St. Prov., R. I.

FREE LIST ON REQUEST

$$N \text{ equals } \frac{48}{1.9}$$

N equals 25.26 black segments

This, again, is unfortunate, since we cannot design a strobe disc with anything but whole numbers of segments. However, rather than revert to the double band of discs outlined earlier, let's see if we can't find another and better solution. Instead of starting with a fixed projector speed (16 fps), let's start with a fixed whole number of segments and work out from there. Since the 16 frame speed called for 25.26 segments, let's try a disc with, say, 27 segments and see what speed we get.

$$27 \text{ equals } \frac{F}{1.9}$$

F equals 27 x 1.9

F equals 51.3

Dividing this number of flashes per second by 3, for the three interruptions per frame of the shutter, we find that by scanning a 27 frame disc on the recorder the projector will be held to 17.1 frames per second. This is a good speed, and the 27 frame disc is not hard to lay out.

So there you are. I have tried to give you a guide for your own future experiments.

Run a Nickelodeon Night!

[Continued from page 423]

available for rental, but our audience preferred the modern Kodachrome versions. By planning far enough ahead, a resourceful club could make its own in color with cartoons or cutouts from magazines.

Three of the most popular old gag-lines were *Will All Ladies Under 45 Please Remove Their Hats*, *One Moment, Please, While The Operator Changes Reels* and *It Has Started To Rain Outside. Patrons Had Better Cover Their Touring Cars.* Attractive editions of this sort of thing can be bought for fifty cents apiece. To provide more atmosphere and breaks in the film presentations, illustrated song slides also were used. Our selections—*She Was Only A Bird In A Gilded Cage* and *Take Me Out To The Ball Game*—were spotted halfway through the evening and were well received. These song slides are also 3¼ by 4¼ inches and can be rented for ten cents each.

CALL A COMMITTEE MEETING

As soon as your program source material has been received, a general committee meeting can be called. One important aid to an efficient and enjoyable gathering is a typed agenda for each person present. For there is nothing like a written memo of individual responsibilities to outwit that bogie of all group projects, "Oh, I thought Joe was going to do that." Check lists of duties can whittle down any job to a size which makes the doing of it fun instead of a burden.

Only three persons will need to devote a major amount of time to assure success of an Old Time Movie Night. The rest of the activity can be so divided among a large committee as to require three hours or less of time from each member. The key three are (1) the projection chairman, (2) the publicity chairman and (3) ticket sales chairman. They may profitably have additional meetings (before or after the general one) to organize their own activities.

PLANNING FOR PROJECTION

The secrets of successful public projection are threefold—adequate equipment, advance preparation and accurate timing. Our projection chairman used a 9 by 12 foot beaded screen carefully placed to insure undistorted vision from every seat. (Incidentally, the projection guides published in October MOVIE MAKERS will be a splendid help to clubs planning such shows in the future.) Our projection equipment included a 1000 watt 16mm. projector for sound or silent movies, and two slide projectors—one for the 2 by 2 inch Kodachrome slides and one for the 3¼ by 4¼ inch glass slides —each powered at 1000 watts.

Cue sheets of the entire program, with the time allowed for each screen unit, were supplied to each of the three projectionists. They did much to insure a smooth presentation. Checking each foot of the old films proved also to be a necessary precaution, as some of them were in a deplorable condition. Tops in homemade repair was the splice that consisted of a three inch overlap of film, carefully wound around with Scotch tape! Pieces of brown paper glued some of the breaks together. As the result of this careful inspection and repair only one break occurred on the night of the show. But, since the gag slide *One Moment, Please, While The Operator Changes Reels* was on hand, the audience thought it a part of the atmosphere.

MUSIC IS A MUST

Most of the available films, of course, are silent. Thus, paramount among your program needs will be a pianist with the particular touch associated with early Bijous. If you are not lucky enough to list such a club member, a dual turntable and records in keeping with the period will do nearly as well. And a good song leader is a must if you use the song slides. One imaginative member brought a really antique phonograph with a three foot horn supported by a tripod that made an amusing addition to the stage. In fact, some of the audience stared at it attentively throughout the playing of ancient records from the double turntable.

THEATRE ARRANGEMENTS

Wisdom in selecting a suitable place for your show will contribute to the evening's success. A small crowd in a large hall is never comfortable. If you include an intermission with coffee and cakes, look for kitchen facilities which are lightproof so that the committee can work without disturbing projection. Adequate numbers of ticket sellers, ticket takers and ushers should be provided to handle the largest crowd—and at the same time involving more club members.

Gay Ninety costumes on your theatre personnel may not suit your particular club, but don't overlook the gay atmosphere which they create.

PROGRAMS ARE A HELP

Although the early movie theatres did not usually provide programs, they are an addition to a Nickelodeon Night. The Walla Walla club used a mimeographed green sheet to publicize our activities and to list the program subjects and their stars—not always credit-titled in the older films. Further, if you have a member qualified, the program could contain notes on the history of motion pictures and the technical developments illustrated by your films. And, finally, don't forget local advertising. It all helps.

PICTURES AND POSTERS

Perhaps the surest way of securing publicity in your local papers is to supply them with eye catching photographs connected with the show. The news editor here taught the Walla Walla club a lesson on publicity pictures. You will see on these pages one at which he threw up his hands in horror and a second try which they preferred. Attractive posters announcing the program also should be spotted in camera stores and other places. We used 12 by 18 inch red cardboard lettered in yellow for a splashy two color effect that was eye stopping. Ideally, your posters should carry glossy photos from the films. But we could not locate any and did not think until too late of using one of the 16mm. frame enlargers recently discussed in MOVIE MAKERS.

SELLING THE TICKETS

The surest way to make your show a financial success is to allot enough tickets to each member for resale to cover expenses by a comfortable margin. With such a start, your downtown-store ticket sales and the door admissions will fatten the club's treasury for the support of other activities.

Now—
SYNCHRONIZED
SOUND FOR YOUR
8 AND 16 M.M.
HOME MOVIES

with MOVIEVOX

Now You Can Add Perfect "Lip-Sync" Sound to Home Movies Using Your Present Projector

Now you can dub sound on a wire recorder and play back in perfect synchronization. The new MOVIEVOX synchronizer keeps projector and recorder in perfect step — every time — automatically. Mistakes made in recording can be magnetically erased and quickly corrected. You can't miss with the MOVIEVOX! Connects to any 8mm or 16mm projector—silent or sound.

MOVIEVOX—complete with synchronizer, microphone, amplifier, wire recorder, speaker, all necessary cords—sells at your dealer's for $225.00. Or the MOVIEVOX synchronizer can be installed on your Webster wire recorder and projector for only $75.00. See your dealer today—or write for illustrated literature.

MOVIEVOX
Dept. M, 1113 PLEASANTON ROAD SAN ANTONIO 4, TEXAS

Want to Join a Movie Club?
See inside back cover of this magazine for details.

GRISWOLD
FILM SPLICERS
for every size and type of film, sound and silent, perforated and non-perforated. WRITE for details
GRISWOLD MACHINE WORKS
Dep't A, Port Jefferson, N. Y.

ANIMATED MOVIE TITLES
8 mm. or 16 mm.
BLACK & WHITE • KODACHROME
WE ENLARGE 8 mm. to 16 mm.
WE REDUCE 16 mm. to 8 mm.
WE DUPLICATE 8 mm. OR 16 mm.
(BLACK & WHITE OR KODACHROME)
DISTINCTIVE ANIMATED TITLES MADE TO ORDER
FADES • DISSOLVES • FLIPS
ZOOMS • EXPLOSIONS • ETC..
FREE SAMPLE TITLE 8 mm. or 16 mm.
GIVE DEALER'S NAME
U. S. PHOTOGRAPHIC EQUIPMENT CORP.
442 ROGERS AVENUE • BROOKLYN 25, N. Y.

Easy • Quick • Convenient
MOVIES BY MAIL
from our
FILM RENTAL LIBRARY
FREE! our 1949 Sound movie catalog, hot off the press. Feature programs as low as $3.75.
Write to Dept. R
PEERLESS CAMERA STORES
FINEST HOME MOVIE SELECTION
138 E.44th St., New York 17, N.Y.

8 CLUBS 16

Washington opener The 1949-50 season of the Washington (D.C.) Society of Amateur Cinematographers got underway with a program calculated to stimulate members' interest in the months to come. Headlining the session was last year's Maxim Award winner, *The Unexpected*, by Ernest H. Kremer, ACL. *Techniques of Movie Making*, from Celluloid College, completed the screening portion of the evening. John E. Oliveras gave a brief talk, *How to Estimate Exposure for Movies.*

San Francisco session A varied program was presented at a recent gathering of the Cinema Club of San Francisco. Ray Maker gave a preview of his new film, *Dark Timber,* in addition to *Barney's Dream,* a 16mm. sound on film photoplay. Matt Draghicevich projected his vacation film, *My Eastern Vacation*, and Adeline Meinert showed her 8mm. production, *National Figure Skating Champions.*

New group Amateur movie enthusiasts in Lynbrook, N. Y., and vicinity have organized the Long Island Cinema Club, electing Harmon R. Traver, of Lynbrook, their first president. Vicepresident and membership chairman is Charles Rose, of West Hempstead. Edward Jacobson, of South Hempstead, and Solomon Stein, ACL, of Hempstead, are secretary and treasurer, respectively.

Albany agenda A busy fall and winter calendar is promised members of the Amateur Motion Picture Society of Albany (N.Y.), ACL. At the initial fall session an open forum was held to discuss the scenario for the club production, and earlier club films were screened for study. Subsequent programs featured a lecture demonstration on projection technique, suggestions for filming a city, a first reel contest and a program presented by members of the Berkshire Museum Amateur Movie Club, ACL, of Pittsfield, Mass.

Coming up are workshop night, during which members will edit and title the club production; dealers' night, devoted to display and demonstration of movie tools; an instructional session by Frank Mantica and Madeline Lemperle, ACL, on Christmas filming, and, finally, the Christmas party, arranged by chairman Mildred Foley.

JOHN C. SHERARD, right, president of 8-16 Home Movie Makers, in Kansas City, Mo., presents second award to R. L. Sutton.

The people, plans and programs of amateur movie groups everywhere

Bill Marchand, ACL

FIRST OFFICERS of Everett (Wash.) Amateur Movie Club are (l. to r.) James Robinson, Carl O. Boyton and David Carlson, ACL.

Golden Gate An early fall meeting of the Golden Gate Cinematographers, ACL, of San Francisco, featured a diversified program of members' films. A. Theo. Roth, ACL, projected two films, *Return Engagement to Western Parks* and *Exotic Birds in Our House*, the latter with wire recording. Other films shown were *Wedding Bells*, by Karl Gitschel; *Autumn in the Sierras,* by George A. Sohst, and *A Day at the Zoo*, by Gus Brady, ACL.

The club, reorganized last season, has moved to larger quarters and now holds meetings at the Masonic Temple.

PSA in St. Louis The Movie Division of the PSA Convention, which met in St. Louis, Mo., in mid-October, featured a showing of *Passion Play*, by Harry Shigeta, international trophies winner. Other films shown included *Flower Ballad*, a time-lapse study by John Ott, jr.; *Cuba, My Country*, by Dr. Cepero, of Havana; *The Life of Fish and Flowers of Havana*, by Dr. A. G. Menocal, also of Cuba, and *Prairie Wings*, by Edgar M. Queeny, of St. Louis.

A paper on editing was presented by Larry Sherwood, vicepresident of The Calvin Company. *Fluidity in Motion Pictures* was the subject of another paper, delivered by Vincent Hunter, FACL, APSA.

Study session Members of the New York Cine Club of the Deaf, ACL, devoted a recent meeting entirely to instructional material. Bernard Gross projected his slides, *Introduction to Picture Making*, to open the program. This was followed by *How to Use Your Camera*, first of a series of films entitled *You Can*

Make Good Movies, a Ten Best winner of 1938 produced by the Harmon Foundation.

Brooklyn winners Members of the Brooklyn Amateur Cine Club, ACL, made a good showing in the Mineola (N.Y.) County Fair competition again this year. Charles Benjamin, ACL, won second prize in the family group with *Happy Birthday* and first prize in the animal class for *Memories;* Vic Watson and Bert Seckendorf, ACL, took first prize in the story class with *Christmas Story;* second prize in the scenic group went to George Wahl for *This Blessed Autumn Land,* and Sam Fass, ACL, received first prize in the documentary group for *Ice Follies—1949.*

The initial fall meeting of the club featured a screening of two ACL film library prints, *Baie St. Paul*, by Frank E. Gunnell, FACL, and *Another Day*, by Leslie Thatcher, ACL, both earlier Ten Best winners. The second session of the season was Guest Nite, at which four members' films were presented: *Bettas*, by John Larson; *Fantasy in Toyland*, by Mr. Benjamin; *Sands of Time*, by Mr. Seckendorf, and *Designed by Nature*, by Irving Gittell.

Chile ballots A new board of directors has been chosen to lead the Cine Club Amateur de Chile, ACL, during the 1949-50 season. Headed by Carlos Feuereisen as president, the board includes Juan F. Berndt, vicepresident; Victor M. Vergara, secretary; Enrique Roppert, treasurer, and Federico Wendriner, director.

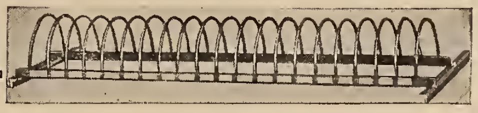
MMPC elects New officers of New York's Metropolitan Motion Picture Club, ACL, for the current season of 1949-50 were installed recently as follows: John R. Hefele, ACL, president; Harry Groedel, ACL, first vicepresident; C. Murray Booth, ACL, second vicepresident; Alice L. Burnett, ACL, secretary, and Ernest Miller, ACL, treasurer. George Mesaros, FACL, Joseph J. Harley, FACL, Mr. Booth and Miss Burnett were reelected directors of the club for another three year term.

At the initial fall meeting, *Yellowstone Park*, by Mr. Miller, headed the program. *Angling Time on French River*, by Mr. Groedel, *Distant Horizons*, by Frank E. Gunnell, FACL, and *Fat Tuesday*, by Leo J. Heffernan, FACL, made up the balance of the screenings.

L.A. contest Winners have been announced in the inter-club contest sponsored by the Los Angeles Cinema Club. Barbara and Andrew Potter, of the Valley 8mm. Club, took first place for *The Raggedy*

A RACK
for
EVERY FILM
REQUIREMENT
by Neumade
MAXIMUM STORAGE
MINIMUM EXPENSE

RK-125



FLOOR UNITS

FLOOR UNITS—Many models—any size—any capacity for efficient film filing. Each reel held erect in its place by curved, rigid steel rods. Individual index cards. All steel construction. End uprights of sturdy steel angles closed with sheet steel. Baked-on enamel finish is olive-gray.

SEPARATE LENGTHS

SEPARATE LENGTHS—Ideal for your own cabinet, showcase, bookcase, table, closet, etc. Same as used in floor units. Supplied in any desired length complete with drilled end mounting brackets ready for use.

WRITE FOR NEW CATALOGUE No. 17—Complete line of 16mm aids—Film cabinets, power rewinds, splicers, tables, reels, cans, etc.

Neumade PRODUCTS CORP.
330 W. 42 ST. NEW YORK 18, N. Y.

The publishers of
MOVIE MAKERS
invite you to join
THE AMATEUR CINEMA LEAGUE

The fact that you read MOVIE MAKERS means that you have the sort of interest in movie making that the thousands of current ACL members have. Since 1926, the Amateur Cinema League has been helping movie makers like you to get the sort of filming results that they want. Let the League start helping *you* today—with its TECHNICAL, CONTINUITY, FILM PLANNING and FILM REVIEW services.

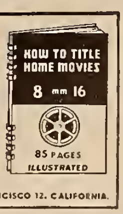
To start you off as a member, the ACL will *give* you a copy of *THE ACL Movie Book*—the 311 page book that is widely known as the finest guidebook to 8mm. and 16mm. filming.

And—of course—as a member, you will receive MOVIE MAKERS every month. For full details on how *you* can become a member of the ACL, write today to

Amateur Cinema League, Inc.
420 Lexington Ave., New York 17, N. Y.

2¼ x 3¼ COLOR PRINTS 50c each
Price of larger prints on request
From 8 and 16mm Color Film
Send 3 frames or tie thread next to frame desired. Add 25c handling charge on orders of less than $5.00. No C.O.D.'s.
HOUSE OF COLOR
1108 Seal Way Seal Beach, Calif.

LOOK!
NEW SMOKY ROGERS MUSICAL!
"Blushing Bride"—Western style serenoding...excellent photography & sound! 200 ft. 16mm, $9.75. Also 8 and 16mm Westerns, Sports, Comedies, Old-Time and world-famous Walt Disney Cartoons! $1.00 up. Your dealer or direct.
Big, FREE Catalog on request. State 8mm, 16mm or Sound . . . Your dealer or Lab. H
6060 SUNSET BLVD., HOLLYWOOD 28 CALIF.
HOLLYWOOD Film ENTERPRISES Inc.

THE ONLY BOOK DEVOTED EXCLUSIVELY TO TITLES
Every step explained, simply and thoroughly.
It Answers Every Title Making Problem
Only $1 POSTPAID
Sold Only by Mail
MAIL A DOLLAR BILL TODAY


WESTWOOD SALES CO. 635 VICTORIA AVENUE, SAN FRANCISCO 12, CALIFORNIA.

16MM SOUND RENTALS
'Notional' will rent you 52 Complete Feature and Short Subject Shows for only $150.00.
Write for FREE Sound Catalog
NATIONAL CINEMA SERVICE
71 Dey Street New York 7, N. Y.

UHLER CUSTOM BUILT Cine MACHINERY DETROIT USA
MOTION PICTURE
16MM PRINTERS 8MM
CONTINUOUS — REDUCTION
Send for Descriptive Literature
UHLER Cine Machine Co.
15778 WYOMING AVE., DETROIT 21, MICH.

TRADE FIBERBILT MARK
SHIPPING CASE
Safeguard your Film. Ship in FIBERBILT CASES.
400' to 2000' 16mm.
FIBERBILT CASE CO.
40 WEST 17th ST.
NEW YORK CITY

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word Minimum Charge $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS TALKS Turkey about Trades. At trading cameras. Bass is "game" And that is how he won his fame. Write him your wants, tell what you've got And Bass will make a deal that's "Hot!"—*CHARLES BASS*. President. Used 16mm. Movikon, coupled range finder, Sonnar *f*/1.4 case, $365.00; 20mm. wide angle Tessar *f*/2.7 for Movikon, $110.00; 2" Zeiss Sonnar f/2.8 for Movikon 8 or 16, $87.50; 3" Zeiss Sonnar *f*/4 in "C" mount, $125.00; 3" Zeiss Sonnar *f*/4 coupled for Zeiss Movikon, $165.00; 3" Zeiss Sonnar *f*/4 in Movikon bayonet mount, $145.00; 18 cm. Tele-Tessar *f*/6.3 for Movikon, $185.00. We buy 'em. sell 'em and trade 'em. Complete stocks of new Cine Equipment, all makes. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago 2. Ill.

■ GUARANTEED fresh F-A-S-T Pan Film. $1.65; 25' (8-8mm.), $1.65; 25' 8mm. color, $4.10; 25' 8mm. color base, $2.25; 100' 16mm. outdoor film (anti-halo), $3.45. Free machine processing. MK PHOTO, 451 Continental, Detroit (14), Mich.

■ FRESH 16mm. Anti-halo films. 100 feet outdoor, $3.00; Dupont panchromatic, Weston 32, $5.50. Free processing. Results guaranteed. REXART CO., 120 Liberty St., New York, N. Y.

■ SYNCHRONOUS motors furnished and installed on cameras, projectors, and recorders. Estimates furnished if desired. M. W. PALMER, 468 Riverside Drive, New York 27, N. Y.

■ BOLEX H-16 with 1" *f*/1.5 lens, like new. $195.00; Bolex H-16, as above, with frame counter case, in excellent condition, $249.00; Bolex synchronous motor and base, $110.00; Kodak Model K with 1" *f*/1.9 lens, case, $95.00; Simplex Pockette with 35mm. *f*/3 lens, new, $35.00; Revere 8mm. with three lens turret, 15mm. and 1" lenses, filter, $72.50; Robot 35mm. camera with 3cm. Primotar *f*/3.5, 4cm. Biotar *f*/2, 7.5cm. Sonnar *f*/4 lenses, sunshade, filter, case, like new, $125.00. THE CAMERA MART, Inc., 70 West 45th Street, New York.

■ CINE-KODAK Special, *f*/1.9 lens, masks, guaranteed perfect condition, sent with inspection privilege, $425.00. DAVIS, 5329 Holmes, Kansas City, Missouri.

■ CINE LENSES — High speed, telephoto wide angle—for every type shot under all conditions. COATED FOR 8MM. CAMERAS: 9mm. *f*/2.5 Wollensak Wide Angle Universal focus, $43.75; ½" *f*/1.9 Berthiot Cinor (focusing mount), $39.50; 1⅜" *f*/3.5 Telephoto Anastigmat (3 time magnification) (in focusing mount), $36.50. IN FOCUSING MOUNTS COATED FOR 16MM. CAMERAS; 17mm. *f*/2.7 Carl Meyer Wide Angle, $49.50; 1" *f*/1.5 Wollensak Velostigmat, $61.25; 2" *f*/2 Schneider Xenon, $99.50; 3" *f*/3.5 Carl Zeiss Tessar, $79.50; 6" *f*/5.5 Schneider Tele-Xenar, $124.50. These are only a few of our tremendous selection. The world's largest stock of lenses. We have what you want—15 day trial. Satisfaction guaranteed. Send this ad in for free catalog and lens list. BURKE & JAMES, Inc., 321 So. Wabash Ave., Chicago, Ill., U.S.A. Att: M. A. Milford.

FILMS WANTED

■ I BUY -sell, swap, rent S. O. F., 8 and 16mm. films, list free. HARVEY IRIS, Box 539, Brockton, Mass.

■ WILL purchase footage or completed film subjects, negative only. Send description and price. BOX 283, MOVIE MAKERS.

■ WE send cash by return mail for all films and newsreels of national interest. TELEVISION CORPORATION OF AMERICA, Times-Star Bldg., Alameda, Calif.

FILMS FOR RENTAL OR SALE

■ CASTLE Films for sale; 8mm.-16mm. silent and sound; complete stock, orders shipped day received by STANLEY-WINTHROP'S, Inc., 90 Washington St., Quincy 69, Mass.

■ USED and NEW Castle films, 8-16, silent and sound. Send for lists. ALVES PHOTO SERVICE, Inc., 14 Storrs Ave., Braintree 84, Mass.

■ UNUSUAL 8-16mm. FILM SUBJECTS. Kodachrome projection length sample, $1.00 (refundable). Films exchanged. Bargains! Big catalog, 25¢—refunded first order. NATIONAL FILM SUPPLY, Broadway Sta. (E), Toledo 9, Ohio.

■ HAVE you taken movies in ALASKA OR MEXICO? Add to your film gorgeous scenes in ORIGINAL Kodachrome from surplus shots taken by nationally known explorer-lecturer—ALL A1 quality. You pick out what you want at only 40¢ a foot. NEIL DOUGLAS, Box 664, Meriden, Conn.

■ CLEARANCE SALE OF 16MM. FEATURES. Want a real buy in 16mm. SOUND FILMS? Take advantage of the I.C.S. 1949 CLEARANCE SALE of 16mm. sound FEATURES—comedies, cartoons, novelties; musicals—new, used. Specify. Send for our giant list "A" today, stating machine you own (make and model). INSTITUTIONAL CINEMA SERVICE, Inc., 1560-M2 Broadway, New York 10, N. Y.

■ FREE! AMAZING! NEW! Movies loaned free—educational; documentary; travel. Only 50¢ for listings to obtain films loan-free. EDUCATIONAL FILM CENTER, Dept. M, 133 Murray St., Elizabeth 2, N.J.

■ FREE Lists: Scenic and Model movies and slides. Sample slide 35¢; Movie 10¢. EDDINGS, 32L Roberts Avenue, Corning, N. Y.

■ UNUSUAL industrial and educational film sources, many hard to find subjects. All films rented without charge. New list. $1.00. INTERNATIONAL CINE SOCIETY, 1300 Taylor N.W., Washington 11, D.C., Dept. 102R.

■ FREE LIST ON REQUEST! New 100 ft. releases of unusual films; 8mm., $5.50; 16mm., $6.00, available with sound. Write today! TASCO SUPPLY CO., P. O. Box 6, North Station, Providence, R. I.

■ 8MM. only, "The Passion Play" life of Christ, the first Christmas, to the first Easter, complete, with the greatest cast ever assembled in any Passion Play. Made in 35mm. and rented at $20 for years. Now you can own a new complete print in 8mm. for $20.00; 5 reels, 800'. COPE, 5869 So. Figueroa, Los Angeles 3.

MISCELLANEOUS

■ KODACHROME DUPLICATES: 8mm., or 16mm., 11¢ per foot. Immediate service on mail orders, HOLLYWOOD 16MM. INDUSTRIES, Inc., 6060 Hollywood Blvd., Hollywood 28, Calif.

■ SOUND RECORDING at a reasonable cost. High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating. ESCAR MOTION PICTURE SERVICES, Inc., 7315 Carnegie Ave., Cleveland 3, Ohio. Phone: Endicott 2707.

■ TITLE MAKING BOOKLET, ten simple rules just a dime. WESTWOOD CINEMA CO., 635 Victoria Street, San Francisco, California.

■ TWO 4x5 enlargements and negative from your movie film. Send frames and one dollar. CURIO PHOTO, 1187 Jerome Ave., New York 52.

■ RIFLES, shotguns, pistols—Firearms of all types, all makes taken on trade towards ALL photographic equipment. Highest trade-in allowance at NATIONAL CAMERA EXCHANGE, 86 So. Sixth St., Minneapolis 2, Minnesota. Authorized agents for Eastman, Argus, Revere, Bell & Howell, Keystone, Graflex—in fact every great name in photography. Trade your firearms on photographic equipment now.

■ NO negative? ? ? Send picture and $1.00 for new negative and 2 5x7 enlargements to CURIO PHOTO, 1187 Jerome Ave., New York, N. Y.

TRAVELERS
AID
SYMBOL OF SERVICE
KEEP IT SHINING
GIVE
TRAVELERS AID
144 E. 44th St., N. Y. C.

Man, and Neva Bourgeotte, of the Southwest 8mm. Club, shared second place with Ruby Messman, of the same club, for *Will Power* and *Arm Chair Vacation*, respectively. *Song of the Sea* earned third place for F. Kallenberg, of the Long Beach Camera Club. Seven honorable mentions were also made.

San Jose salon

The sixth annual salon of amateur movies conducted by the San Jose (Calif.) Movie Club was held on two successive evenings early this fall in the Science Lecture Hall of the San Jose State College.

The program of films included *Little Women*, by Mrs. John Higgins, of Los Angeles; *Why First Aid?*, by the Mt. Kisco (N. Y.) Cinemats; *Dog Daze*, by George Brignand. of Salt Lake City; *Minnesota State Fair*, by the Minneapolis Cine Club, ACL; *Willy's Worry*, by the Grand Rapids (Mich.) Amateur Movie Club; *Best of Intentions*, by the Peoria (Ill.) Cinema Club; *Indian Summer*, by Bert Seckendorf, ACL, of Brooklyn, N. Y.; *The Egg and I*, by Clifford Moser, of Los Angeles; *Proem*, by Leonard Tregillus, ACL, and Ralph Luce, jr., of Berkeley, Calif.; *It Could Happen to You*, by Mr. and Mrs. Les Williams. of Los Angeles, and *Odd Fellows Hall*, by Denver Sutton, of San Francisco, and Mr. Tregillus.

Ill. clubs compete

Who's A Coward? by Carl Frazier, ACL, of the Metro Movie Club of River Park, won the President's Trophy, top honor in the recent competition sponsored by the Associated Amateur Cinema Clubs of Chicago. Mr. Frazier's film also took first place in the 16mm. division. *Life at 80*, by L. S. Adams, of the Calumet Club, and *Chicago As I See It*, by C. A. Bauer, of the Edison Camera Club, were second and third place winners in this class.

In the 8mm. division. E. Galeser, of the Edison unit, took first place with *Fashion Miniature*, and Stanley Yasbec, of Metro, second place for *Bella Dauntless*. Runners-up were Clarence Orr, of Calumet, with *Christmas Magic*, and D. T. McSherry, of the Movie and Slide Club of Palmer Park, with *Masters Golf Tournament*.

Copenhagen showing

Members of the 8mm. Movie Club of Copenhagen, Denmark, at their initial fall meeting, were treated to a screening of *The Inside Story of a Chair*, by Niels Kristensen and Per Rasmussen, previously named as one of the best Danish films of 1948. The film will be used in Danish technical schools for training purposes. Two travel films by the same producers were also projected.

Rene Davy gave a talk on his visit to the UNICA Congress in Italy in Au-

Welcome
Kings
Cine Club

LEO HEFFERNAN, FACL, left, is greeted by Henry Seigel, ACL, president, and Anton Holbinger, ACL, of new Kings Cine Club.

gust, and club chairman Carl Klitsgaard, in a short talk, revealed plans to exchange films with the Finnish Camera Club of Helsinki and the Camera Club of Narvik in Norway, with whom he visited during the past summer.

Kalamazoo contest

The new season was initiated by members of the Kalamazoo (Mich.) Movie Club with the judging and screening of summer contest films, each representing the combined efforts of several members. Judges were Lance Furaro, George Bauserma and Sam Coulter, all non-members. All films were 8mm. color.

Father Scores a Point, by the Mr. and Mrs. Eber Fitch group, captured first prize. The screenplay concerned a summer garden party, circa 1907. Second prize went to the Victor Johnson unit for *Making A Club Movie*, and third place was given *School Days*, by the Mr. and Mrs. L. Cross group.

The club provided the program for the Grand Rapids (Mich.) Amateur Movie Club when they were guests of the latter last month. A subsequent meeting was held at Wayland, Mich., in conjunction with the Michigan Film Council, with which the club is associated.

Giants of Muir Woods

[Continued from page 419]

are present in the woods, varying with the seasons of the year.

MONUMENT REGULATIONS

Here, briefly, are some of the regulations the National Park Service asks the tourist to observe during his visit at Muir Woods. No camping is permitted and visitors to the monument may not enter or remain in the area between one-half hour after sunset and one-half hour before sunrise. While picnicking is permitted, it is restricted to designated areas where tables and facilities have been provided. Fires and games which tend to injure or destroy the vegetation, quite naturally, are not allowed. Fishing, hunting or the possession of firearms is prohibited, since this is a game preserve and not a sportsman's paradise.

IN CONCLUSION

So, if you plan to come to California this winter or by spring, don't fail to see this Redwood Empire region and its impressive stand of big trees. Visitors often confuse the redwood of the Coast with the giant sequoia (*Sequoia gigantea*) on the western slope of the Sierra Nevada mountain range, known as the Big Tree. Both belong to the same genus, *Sequoia*, but are separate and distinct species of the family. The redwood of Muir Woods is the *Sequoia sempervirens*, commonly called the coast redwood. It is found growing along the fog belt of the Pacific and as a whole extends in a narrow strip along the coastline from the Santa Lucia Mountains, somewhat south of Monterey, California, northward into the southernmost part of Oregon. Forming a more or less continuous belt nearly 500 miles in length, it is known as the Redwood Empire of California. It provides the filmer with the rare scenic charm of a gigantic forest skirting the very edge of the rugged coastline of the Pacific.

Getting the bird

[Continued from page 409]

kisses Bud. He throws out his chest, intimating his hunting prowess.

22. Semi-closeup of Jane and Kenny. She attempts to kiss him, but he manfully spurns her. She says:

Title. "*Be careful, now.*"

23. Medium shot of all three standing by car. Bud and Kenny nod their heads then climb into car. The car moves out of camera range as Jane stands in the foreground and waves goodbye. *Fade out.*

24. *Fade in.* Medium shot of car driving into scene and parking by a field in the country. The door opens and Bud and Kenny pile out. (If you have a dog in the family, regardless of pedigree, include him in the hunting trip.)

25. Semi-closeup. Bud and Kenny are loading their guns. Bud gives his son some last minute instructions before they move away out of camera range.

26. Medium long shot of the two hunters slowly crossing the field. Kenny walks along like a seasoned sportsman, but his father looks wary and walks with an exaggerated crouch, as if wild game might spring on him at any moment.

27. Closeup of Bud's intent face.

28. Closeup of Kenny's serious face.

MOVIE
TITLES

Improve your films with titles, sub-titles, and continuity headings. The key to good titling is the kind of letters you use. Knight solid cast metal letters are perfectly styled, attach to any surface, and photograph with sharp detail for professional, theatrical appearing titles.

Only $1—for your choice of any 25 classic style letters, 5/8-inch size; postage paid. A special offer.

Order your set now. Money back if not satisfied.
Free! Folder on "Titles for Home Movies."

H. W. KNIGHT & SON, INC.
23 Lane St. Seneca Falls, N. Y.

8MM—16MM
KODACHROME
BLACK & WHITE
ELECTRONIC CONTROLLED
MOVIE DUPLICATES
8MM
Enlarged to 16.
16MM Reduced to 8.
Free Catalog on Request.
NATIONAL CINE LAB
BOX 4425 • WASHINGTON 17, DC

If You Need Filming Ideas

at the PLANNING stage
at the SHOOTING stage
at the EDITING stage

see inside back cover of this magazine for details on how you can get anything from a helpful hint on a single shot to a detailed outline of an entire film—quickly, easily and cheaply.

Two 3¢ stamps for giant catalogue. State size.

8-16mm Silent, Sound, Sales, Rental, Exchanges.

Movies ★

REED & REED DISTRIBUTORS, INC.
7508 3rd AVE., BROOKLYN 9, N. Y.

DISTINCTIVE EXPERT
TITLES and EDITING
For the Amateur and Professional
16 mm. — 8 mm.
Black & White and Kodachrome
Price list on request
STAHL
EDITING AND TITLING SERVICE
33 West 42 St. New York, N. Y.

APPROVED NEW LIST ON REQUEST!

Add these unusual films to your home movie library now! 100 ft. releases 8mm $5.50; 16mm $6.00, available with sound.

TASCO SUPPLY CO.
P. O. BOX 6, NORTH STATION
PROVIDENCE, R. I.

HOBBYIST'S HOBBY

As we write these words, the Ten Best screenings for 1949 have come, finally, to an end. The League's projectors are dim, the turntables mute, and the screen — that magic window opening momentarily onto the lives of others — is dark as with a drawn shade. There remain now only the final, delicate decisions between the better and the best, the good and the great. Of these selections, for the moment, we are not wholly sure.

We wonder, in fact, whether one can ever be wholly sure of such decisions. For amateur movies are, essentially, the stuff of dreams. By what yardstick can one measure their length and breadth? In what test tube can one assay their worth? On what scale can one balance a rose against a robin? We are not sure.

We *are* sure, however, of the universality of subject matter which now appeals to the amateur filmer. Just take a look at the list. There have sparkled across the League's screen during the past two months pictures on Mexico and Miami, Scotland and the Swiss Alps, Gaspesia and Guatemala. These are the travel pictures, of course, and perhaps you expect them. But do you expect socially minded studies on Boy and Girl scouting, the dangers of cancer or the treatment of soil erosion in Africa's Basutoland?

How do you account for scientifically accurate records of bird and bee life, a drama of a deserted dog or a captivating fantasy about the family cat? How do you explain the inexplicable devotion demanded by model work and animation?

Perhaps one can best understand this catholicity of coverage by acknowledging that amateur movie making is, above all others, the hobbyist's hobby. We have long hailed it as such.

THE AMATEUR CINEMA LEAGUE, INC.
Founded in 1926 by Hiram Percy Maxim

DIRECTORS
John V. Hansen, *President*
Joseph J. Harley, *Vice President*
Ethelbert Warfield, *Treasurer*
James W. Moore, *Managing Director*
C. R. Dooley
Harold E. B. Speight
Ralph E. Gray
Stephen F. Voorhees
H. Earl Hoover
Roy C. Wilcox

The Amateur Cinema League, Inc., sole owner and publisher of MOVIE MAKERS, is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Six dollars a year.

AMATEUR CINEMA LEAGUE, INC., 420 LEXINGTON AVE., NEW YORK 17, N. Y., U. S. A.

He puts his hand on his forehead to shade his eyes.

29. Slow panorama of country scene. If you live in a section of the country that grows corn, try to obtain shots of corn shocks and pumpkins. Include other native vegetation.

30. Closeup of Bud staring in the distance with hand shading his eyes.

31. Show panorama of another rustic autumnal setting.

32. Same as Scene 30. Suddenly Bud is all attention, and he jerks his gun to his shoulder.

33. Medium shot of Bud with gun to shoulder. He fires.

34. Semi-closeup of Kenny grinning. He covers his mouth to hide the grin, then lowers his hand and says:

Title. *"That was only an old crow, Dad!"*

35. Closeup of Bud grinning foolishly.

36. Medium shot of the two of them walking across a field. They kick an occasional clump of weeds. Finally Kenny brings up his rifle and fires at some target out of camera range. He starts running, while Bud stands still, scratching his head. *Fade out.*

37. *Fade in.* Interior shot, semi-closeup, of Jane as she comes to the kitchen door and calls:

Title. *"Dinner's ready!"*

38. Same setting as Scene 1. Bud is slouched in his chair, asleep, with shoes off. Kenny is on the floor, reading comics. At the sound of his mother's voice, Kenny gets up and calls to his dad. Bud doesn't stir, however, so Kenny prods him.

39. Semi-closeup of Bud asleep in his chair with Kenny trying to awaken him. Finally Bud opens one eye, then the other.

40. Medium shot of Bud stiffly trying to get up from the chair. Kenny helps him, and Bud hobbles from camera range.

41. A full shot of the dining room, with the family and guests (if any) seated around the Thanksgiving Day dinner table.

42. Semi-closeups of various tempting dishes on the table. Include the salad, potatoes, cranberry sauce and a fine big turkey on a platter, roasted a juicy brown.

43. Near shot of Kenny sitting down behind the turkey. He picks up the carving knife and fork and starts carving, with a big smile on his face. After a moment, he looks up and peers at the other end of the table.

44. Medium shot. The camera is immediately behind Kenny and is looking over his head and shoulders down the length of the table. At the far end is Bud with a separate platter in front of him. On it is a reasonable facsimile of a roasted crow (use a small chicken).

45. Semi-closeup of Bud savagely sawing away at the tough sides of the crow. *Fade out.*

Directing children

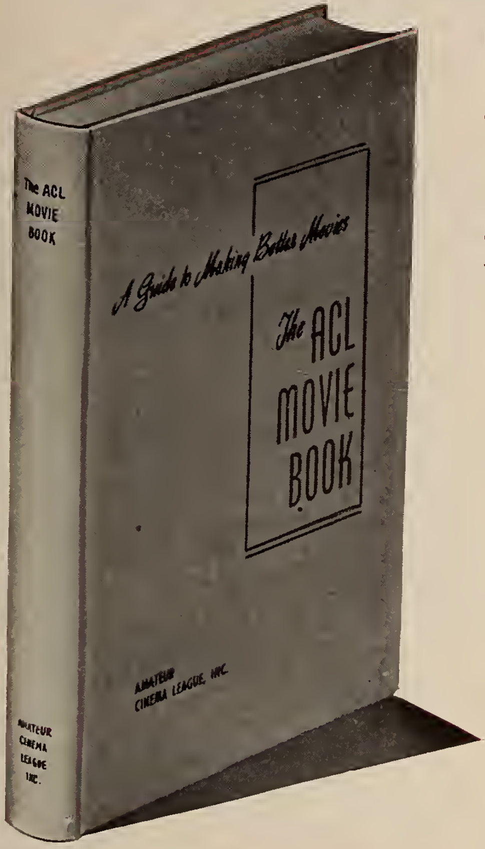
[Continued from page 415]

ever show that they know a camera is filming them. It quickly convinces any youngster that this is not the thing to do. For the occasional child who cannot resist a peep at the camera during rehearsals, the quiet but firm assurance that the scene will be scrapped if he peeks at the camera during the take is also effective.

A great help in getting good facial closeups of children is the use of a short telephoto lens. This enables the cameraman to avoid having the camera so close to the child that he becomes overly camera-conscious and therefore tends to tighten up.

The movie maker who will develop his ability to direct children in acting, and who will use definite planning for his films of children, has an opportunity to create that rarity of home movies—a film of children that will be a delight to all.

The AMATEUR CINEMA LEAGUE INVITES YOUR MEMBERSHIP


The ACL MOVIE BOOK
A Guide to Making Better Movies
The ACL MOVIE BOOK
AMATEUR CINEMA LEAGUE, INC.
AMATEUR CINEMA LEAGUE INC.

FOUNDED in 1926, the Amateur Cinema League has advised and aided more than 100,000 home movie makers in over two decades of consulting activity. Now the League would like to make its services available to you.

Here's what the Amateur Cinema League offers every movie maker who wants to get the most out of his hobby:

1. **The ACL MOVIE BOOK—the finest guide to 8mm. and 16mm. movie making. 311 pages of information and over 100 illustrations.**
2. **MOVIE MAKERS—the ACL's fascinating, friendly up to the minute magazine—every *month*. Chock full of ideas and instructions on every aspect of movie making.**
3. **The ACL puts all its services at your disposal—to use as much and as often as you wish.**

ACL SERVICES

TECHNICAL CONSULTING SERVICE . . . Want to know what lens to use? About exposures? ACL members just write (or drop in on) our consulting department—and get a prompt, detailed answer.

CONTINUITY and FILM PLANNING SERVICE . . . Planning to make a movie of your vacation? Of your family? The ACL's consulting department will work up film treatments (outlines) for you, full of specific ideas on planning, shooting and editing footage. Special forms are available to help you present your needs to the consulting department.

CLUB SERVICE . . . Want to start a club? The ACL club department will give you helpful tips based on experience with clubs around the world for 23 years.

FILM REVIEW SERVICE . . . You've shot your film and now you want to know how it stacks up? Are there sequences in it that you're not quite sure about? Any 8mm. or 16mm. film may be sent to the ACL at any time for complete screening, detailed criticism and overall review.

BOOKLETS and SERVICE SHEETS . . . Booklets on various phases of movie making, and service sheets on specific problems that you may come up against, are published at intervals by the ACL. They are yours for the asking. Typical booklets are: THE ACL DATA BOOK; FEATURING THE FAMILY; BUILDING A DUAL TURNTABLE.

All these services
plus the ACL MOVIE BOOK
plus MOVIE MAKERS each month
For only $6 a year!

Fill out the coupon today—and start doubling your movie making enjoyment!

MEMBER
AMATEUR
CINEMA
LEAGUE

THIS BEAUTIFUL LEADER IS YOUR OFFICIAL EMBLEM

Official emblem of membership in the Amateur Cinema League is the ACL leader, 7 feet of 8mm. or 14 feet of 16mm. full color film. The leader is excitingly animated and will make an impressive addition to your films. Leaders are available to all ACL members at only $1.00 in 8mm. width, $1.50 in 16mm. You may order as many as you like when you send in your membership application.

Nov. '49

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

I wish to become a member of the ACL, receiving the ACL MOVIE BOOK, *Movie Makers* monthly, and all the League services for one year. I enclose remittance for $6 (of which $2 is for a year's subscription to *Movie Makers*) made payable to Amateur Cinema League, Inc.

Name______________________________

Street______________________________

City________________ Zone______ State________

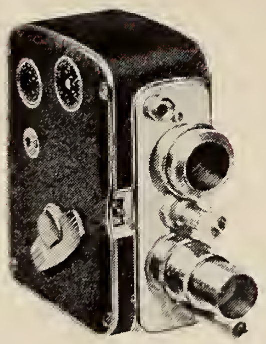
P.S. I wish to order several of the beautiful ACL Kodachrome leaders. I am also enclosing remittance for:

__________ 8mm. Kodachrome leaders at $1.00 each.

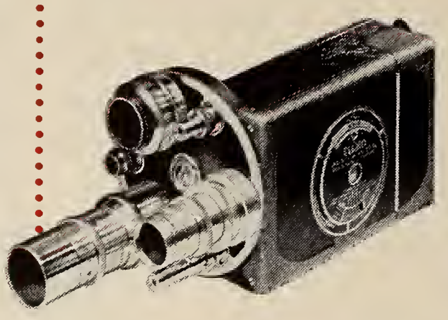
__________ 16mm. Kodachrome leaders at $1.50 each.

Why pick that one?

Because you're looking for the best, naturally. And when you're looking for the best in home movie equipment you pick Bell & Howell. You know it's built to the most exacting specifications to produce glowing, lifelike movies that delight even the most critical. Yes, for home movies of real professional quality, you'll choose Bell & Howell—every time!

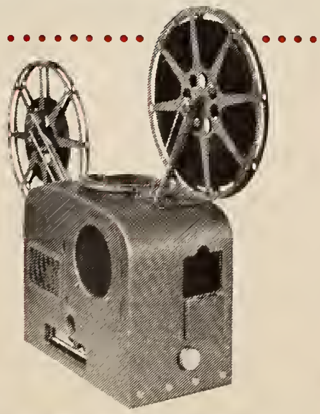


Auto 8. Flick of Swifturn 2-lens turret gives split-second shift from long shots to closeups with automatic positioning of viewfinder. Magazine-loading. Light, compact. With Filmocoted f/2.5 lens only, now $174.42.

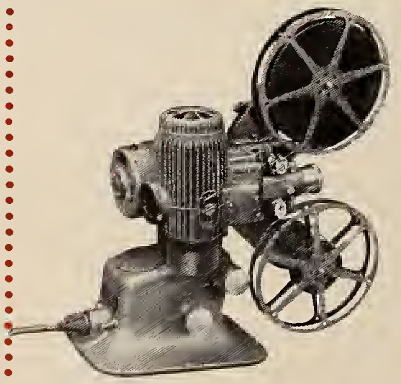


16mm Auto Master. Only 16mm magazine camera with turret head that automatically matches viewfinder to lens in use. Last word in 16mm field. With f/2.5 Filmocoted lens only, now $222.51.

16mm Auto Load. All the fine quality of Auto Master without turret head. Lens easily interchangeable with other lenses. With Filmocoted f/1.9 lens, only $185.00.



16mm Single-Case Filmosound. Built for flawless performance, dependability. Lightweight, easy to carry. For either sound or silent films. With built-in 6-inch natural sound speaker, only $399.50. Larger, separate speakers available.



16mm Diplomat Projector. Outstanding performer that gives professional results. All-gear drive for silent, smooth operation and long life. $273.30.

8mm Picture Master Projector. Superior optical system provides maximum illumination. Still projection feature. $262.00.

Guaranteed for life. During the life of any B&H camera or projector, any defects in workmanship or material will be remedied free (except transportation).

EXTRA LENSES add to Movie-Making Fun! Increase the versatility of your camera—make sure of hard-to-get shots with extra lenses. There's a full range of fine B&H 8 and 16mm speed, wide-angle, and telephoto lenses to choose from! See your dealer today!

You buy once in a lifetime when you buy

Bell & Howell

DEC -5 1949

MOVIE MAKERS

DEC.
1949
25c

THE LIBRARY OF
CONGRESS
SERIAL RECORD
DEC - 1949
2
Copy

THE MAGAZINE FOR 8 mm. & 16 mm. FILMERS

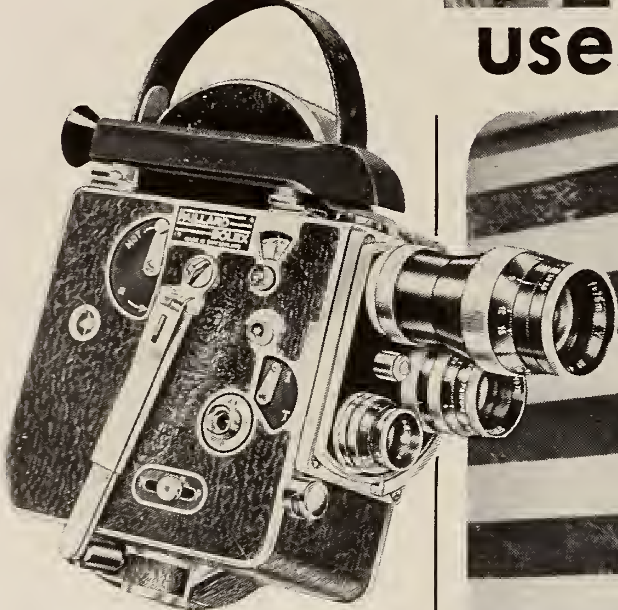
A LIGHTING ROUNDUP • THE TEN BEST FILMS • CHRISTMAS FILM PLANS

★ ★ ★ ★ GIVE THE CAMERA PREFERRED BY AMERICA'S FOREMOST CAMERAMEN

Don Sykes

Top Cameraman for Television's Outstanding Feature Series "Roving Cameras"

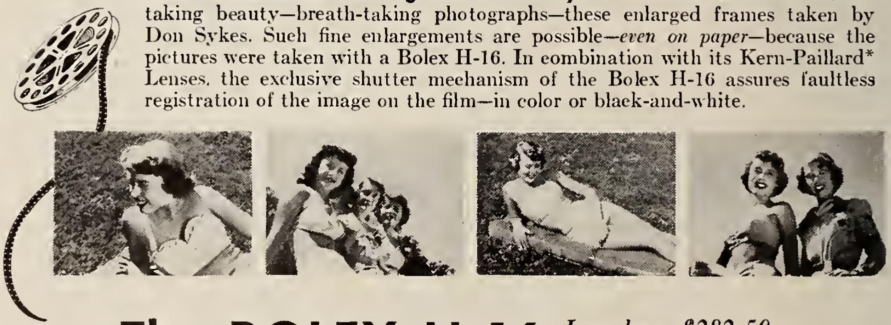
uses the Bolex H-16



NEW! BOLEX EYE-LEVEL FOCUS!

All new Bolex H-16 and H-8 cameras now include this fine precision instrument that lets you focus through the lens, from *behind* the camera . . . and *at no increase in price!*

Scenes From Actual "Roving Cameras" Story Shot With Bolex H-16. Breathtaking beauty—breath-taking photographs—these enlarged frames taken by Don Sykes. Such fine enlargements are possible—*even on paper*—because the pictures were taken with a Bolex H-16. In combination with its Kern-Paillard* Lenses, the exclusive shutter mechanism of the Bolex H-16 assures faultless registration of the image on the film—in color or black-and-white.



Here's why **DON SYKES** prefers the BOLEX H-16

Automatic Threading: No need to use expensive magazine-loaded films. Bolex automatic threading eliminates all danger of imperfect threading.

Turret Head for Three Lenses: Accommodates standard "A" or "C" type mounts.

Tri-focal Tubular Viewfinder: With exact fields for 15mm, 1" and 3" lenses as standard equipment, viewfinder provides for absolute correction of parallax down to 18 inches. Invaluable for title and closeup work.

Critical Visual Focusing: Groundglass focusing for instant and accurate focus through the lens; magnifies image 15 diameters.

Focal Plane Type Shutter: Rotating disc, 190° opening, revolves only 118/1000 of an inch from emulsion side of film preventing linear distortion and giving faultless registration on the film. This is a Bolex exclusive.

Frame Counter: Accurate frame counters add or subtract *automatically.*

Footage Counter: Adds and subtracts accurately in forward and reverse.

Audible Footage Indicator: You *hear* a click with passage of each 10 inches of film.

Variable Speeds: Speed range is 8, 16, 24, 32, 64 and all intermediate. The governor maintains constant speed with the closest tolerance.

Hand Crank Operation: Either forward or reverse hand cranking is standard equipment. Speed is governor-controlled and *any* amount of film can be cranked in *either* direction. Dissolves, fades, tricks are *easy.*

Single Frame Exposures: Takes stills or animated sequences at 1/20 to 1/25 second exposures, or with "time" exposure.

Pressure Plate: Maintains firm, precise pressure on film, insuring rock-steady pictures.

Single Claw Operation: Designed to permit adaptation for use with sound film.

The Bolex is a precision instrument built like the finest Swiss watch by Swiss craftsmen.

The BOLEX H-16

Less lens, $282.50
no Fed. tax

A BEAUTY WINNER in its own class is the Bolex H-16—unhesitating choice of advanced amateur and professional movie makers. Discriminating cameramen revel in its *ease of operation*, its gadgetless compactness. The skill of Swiss craftsmanship has fashioned the Bolex H-16 into a superbly responsive instrument—dependable under *all* conditions and in *every* climate.

Kern-Paillard Lenses for the Bolex H-16

Switar 1" f/1.4	$183.75
Pizar 1" f/1.5	$ 97.00
Yvar 15mm f/2.8	$ 78.75
Yvar 3" f/2.5	$128.34

Fed. tax inc.

***KERN-PAILLARD LENSES** are respected throughout the world for their consistent high quality. Available in Switar 1" f/1.4, Pizar 1" f/1.5, Yvar 15mm f/2.8 and Yvar 3" f/2.5. *Note:* The Switar 1" f/1.4 is as fine as any speed lens ever made for the 16mm field.

Bolex paillard

Bolex MOTION PICTURE CAMERAS
A PAILLARD PRODUCT

WRITE TODAY *for descriptive folder MM-129 on camera and lenses to:*
PAILLARD PRODUCTS, INC., 265 MADISON AVENUE, NEW YORK 16, N. Y.
Bolex Cameras are sold and serviced through leading camera dealers everywhere.

©C1B 221332

Late releases

■ Looking forward to the big event of the month, Castle Films releases *A Christmas Dream,* an appealing story of Santa's return visit to a little girl who has been spoiled by too many gifts. The production features an unusual amount of attractive animation work.

For those who haven't been spoiled but who may be nostalgic for the past football season, Castle's annual *Football Parade of the Year* should prove to be a pleasant souvenir. The games selected for this review show teams from as many sections of the country as possible.

Both films are available through photographic dealers in two 8mm. and three 16mm. editions, including sound.

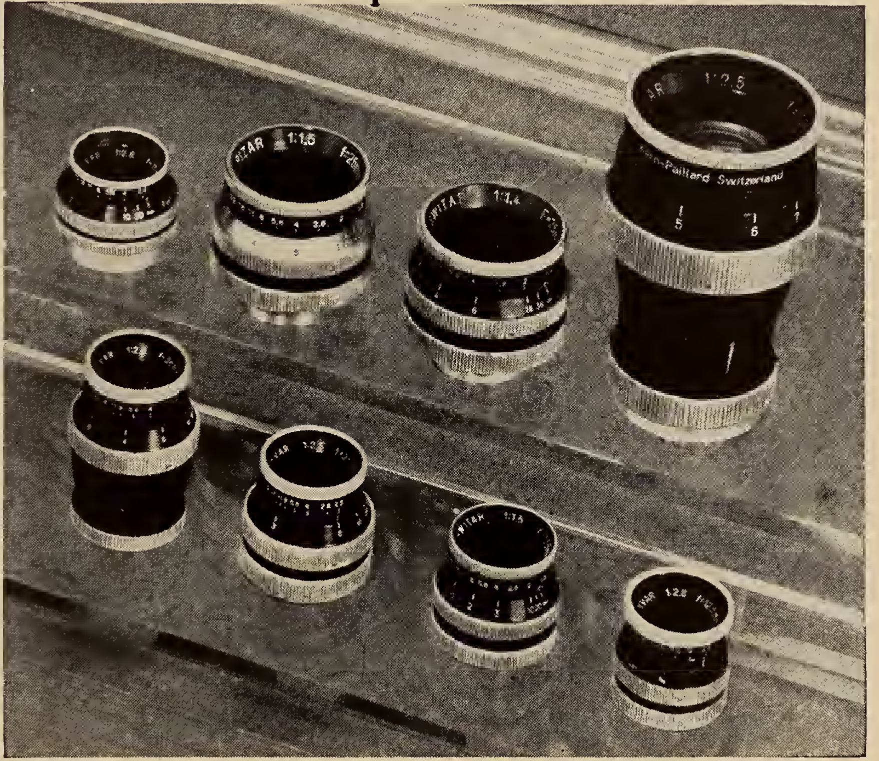
■ *Song of the Range,* starring Jimmy Wakely, with Dennis Moore. Lee White and the Red River Boys, is the first in a new series of Westerns. Running six reels, *Song of the Range* features Mr. Wakely's songs and comedy. Full information may be had from Post Pictures Corporation, 115 West 45th Street, New York 19, N. Y.

■ Commonwealth Pictures Corporation has recently acquired for exclusive distribution a series of 16mm. sound films featuring William Boyd as Hopalong Cassidy. The first of this series, *Hoppy Serves a Writ,* seven reels, shows Mr. Boyd in his familiar role as the quiet voiced, quick witted cowboy detective. Full information on the distribution of this film and others in the series may be had from Commonwealth Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y.

Are you **really** satisfied with your home movies?

The **Heart** of a perfect picture is a **Kern-Paillard Lens**

Standard of Quality and Precision the World Over. Kern-Paillard Ciné lenses are designed and constructed by Swiss precision craftsmen. Nothing finer in the home movie field.



Every Kern-Paillard lens is fully color corrected, specially coated, in focusing mount. Built-in lens shade (except the 16mm telephoto). Prices include Federal tax.

FOR BOLEX H-16 CAMERA

Switar 1" f/1.4 $183.75. Finest speed lens for 16mm cameras. Cuts sharp from corner to corner of frame. Automatic depth of focus scale, micrometer click-stops.

The NEW Pizar 1" f/1.5 $97.00 (Introductory price). Sister to the Switar with the same superb optical characteristics. Corrected to f/1.5, without depth of focus scale. Equals the Switar in all other respects.

Yvar 15mm f/2.8 (Wide Angle) $78.75. Gives excellent definition even at full aperture; 60% greater field than 1" lenses.

Yvar 3" f/2.5 $128.34. Fastest 3" telephoto lens. "C" Mount for Bolex and other cameras. f/2.5 aperture gives excellent results under adverse light conditions. Micrometer click-stops.

FOR BOLEX H-8 and other CAMERAS

Switar ½" f/1.5 $160.42. Finest and fastest 8mm speed lens made. It gives the 8mm user a quality picture never deemed possible on 8mm film, in color or black and white. Has automatic depth of focus scale, micrometer click-stops.

Yvar 25mm f/2.5 (Telephoto) $68.25. A precisely built medium telephoto lens with exceptional speed. Excellent for outdoor sports and indoor portrait work.

Yvar 36mm f/2.8 (Telephoto) $89.54. A longer range telephoto for close-ups of distant subjects. Takes pictures that rival 16mm telephoto shots in detail and quality.

Yvar ½" f/2.8 (For Bolex L-8 only) $49.55. Especially designed for 8mm use. Precision-built, its special optical system insures pin-point detail.

Ask your photo dealer to explain details on Kern-Paillard lenses which are designed especially for the Bolex camera.

Kern-Paillard precision lenses

PAILLARD PRODUCTS, Inc., 265 Madison Avenue, New York 16, N. Y.

IT'S A THRILLING GIFT!
...AND A REAL VALUE!

DW-58

Exposure Meter

See it at your dealer's and judge for yourself! Here's an outstanding meter priced for *everybody's* pocketbook. Precision built by General Electric for lifetime accuracy, the DW-58 makes *sure* you get correct exposure every time. Mighty handy in the darkroom, too.

LIGHT
LIGHT VALUES

$19.95

*Fair traded. Fed. tax inc.

Ask Santa to tuck a DW-58 in your Christmas stocking. He can get one at all good photo dealers'. *General Electric, Schenectady 5, N. Y.*

GENERAL ELECTRIC

606-69

MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

**December
1949**

Late releases — *New 8mm. and 16mm. films* 439
The reader writes 444
Closeups — *What filmers are doing* 448
The Ten Best and the Maxim Memorial Award 451
Movies in color: 1 456
Christmas in capsule — *William L. Lucas* 457
Equipment survey: 8 — *Lighting units* 460
Christmas a la carte — *Sidney Moritz, ACL* 462
Choosing your lighting units — *Dr. Gilbert W. Schwartz, ACL* 463
How to place lights — *Charles H. Coles* 464
News of the industry — *Reports on products* 466
Eastman House opens 467
Clubs — *People, plans and programs* 474
Annual index 476
Renascence — *Editorial* 478

Cover photograph: Harold M. Lambert from Frederic Lewis

JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Production Editor

JAMES YOUNG
Advertising Manager

Vol. 24, No. 12. Published monthly in New York, N. Y., by Amateur Cinema League, Inc. Subscription rates: $3.00 a year, postpaid, in the United States and Possessions and in Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Spain and Colonies, Uruguay and Venezuela; $3.50 a year, postpaid, in Canada, Labrador and Newfoundland; other countries $4.00 a year, postpaid; to members of Amateur Cinema League, Inc. $2.00 a year, postpaid; single copies 25¢ (in U.S.A.). On sale at photographic dealers everywhere. Entered as second class matter, August 3, 1927, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1949, by Amateur Cinema League, Inc. Editorial and Publication Office: 420 Lexington Avenue, New York 17, N. Y., U.S.A. Telephone LExington 2-0270. West Coast Representative: Edmund J. Kerr, 6605 Hollywood Boulevard, Los Angeles 28, Calif. Telephone HEmpstead 3171. Advertising rates on application. Forms close on 10th of preceding month.

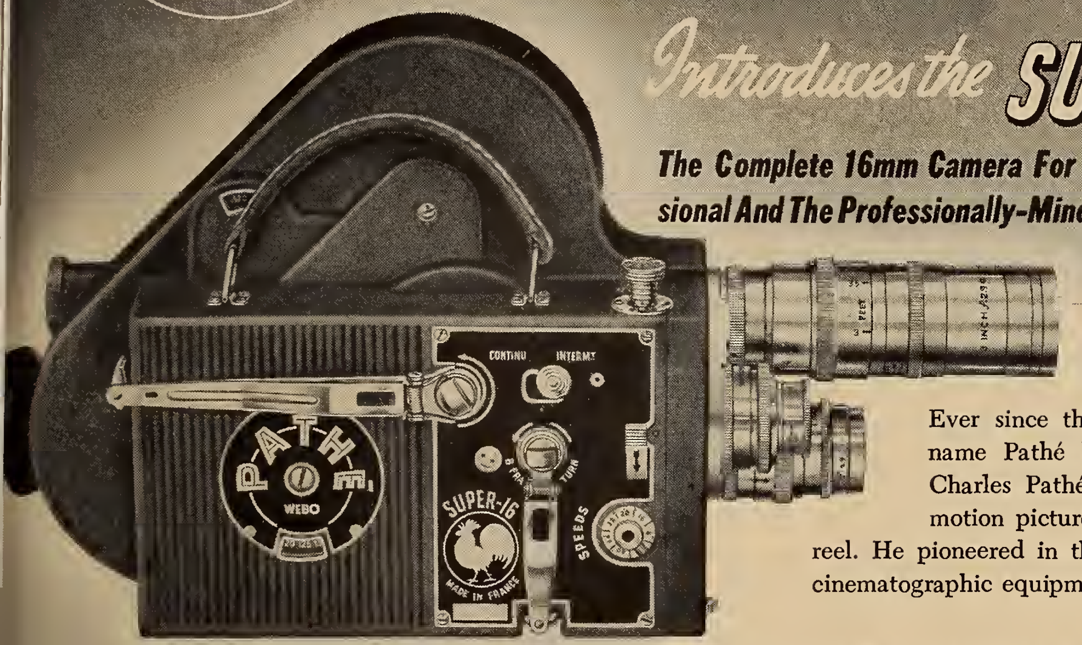
CHANGE OF ADDRESS: a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

PATHÉ

The Greatest Name in Cinematography

Introduces the SUPER "16"

The Complete 16mm Camera For The Professional And The Professionally-Minded Amateur



Ever since the inception of motion pictures, the name Pathé has been a most important factor. Charles Pathé was one of the first to operate a motion picture exchange. He originated the newsreel. He pioneered in the design and manufacture of great cinematographic equipment.

Pathé, with an unchallenged heritage in motion picture camera pioneering and development, now presents to the professional and the professionally-minded amateur a truly fine instrument embodying all professional features. The result of years of unquestioned leadership in a highly specialized field, the Pathé Super "16" offers flexibility, scope and refinements unsurpassed by any other 16mm camera, regardless of price. See it... test it... compare it! You, too, will agree that it is the ultimate in the 16mm motion picture camera world. List Price, $395.00, less lens. (No excise tax.)

Compare These Pathé Features With Any 16mm Motion Picture Camera At Any Price!

★ **Full Frame Focusing Device** — You actually sight directly through the lens in use all the while you're filming. You see the exact field, no need for parallax compensation, no chopped heads, no out-of-focus pictures, you see exactly what is being registered on your film.

★ **Variable Shutter** — A totally closing variable shutter enabling you to make wipes, fades and lap dissolves without any additional accessories. All professional theatrical effects at your fingertips.

★ **Speeds to 80 Frames Per Second** — A full scale of six speeds incorporating the exclusive Pathé 80 frame feature for extreme slow motion. With the Pathé patented governor you are certain of exact speed to the last frame of any sequence.

★ **Long Run Spring Motor** — 30 feet of film to one winding. Now no precious scenes lost. Almost 75% longer run with one winding.

★ **Extra Light Weight** — All these features in a camera that weighs less than five pounds. Compact, rugged—for easy hand operation. Lightest camera in its class.

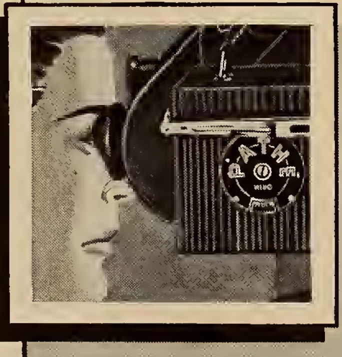
★ **Built-in Hand Crank** — Not a mere accessory which can be lost or left home but a built-in mechanism always at your fingertips for forward and reverse action and additional professional effects.

★ **Tri-Lens Turret** — An exclusively designed three lens "C" mount turret. With this Pathé feature any of the three lenses can be used without the turret projecting beyond the camera body, assuring constant protection to lenses and turret. The smoothest operating turret yet designed.

★ **Automatic Footage and Frame Counters** — These counters, an integral part of the camera, add and subtract with extreme accuracy. The frame counter is used in conjunction with the Variable Shutter to effect smooth scene transitions.

★ **Single Frame Device** — Still pictures for animation and stop motion...either instantaneous or time exposures. Special locking device prevents accidental exposure.

★ **Optical Viewfinder** — A perfectly corrected built-in optical viewfinder for various focal length lenses.



Full Frame Follow Focus

A feature formerly restricted only to the professional cinematographers now available in the Pathé Super "16". You sight directly through the lens in use *while it is in use!* You can follow focus — you see when the subject moves out of the depth of field — you can achieve perfect composition—from titles to landscapes you know the exact limits of your field. Now no more out-of-focus pictures...no more chopped heads... no necessity for parallax correction — *there is no parallax.* All the advantages heretofore enjoyed by Hollywood's top cameramen are now made available to you by Pathé engineering.

"This is but one of the many features of the Pathé Super "16" that makes me certain that it is the finest 16mm I have ever seen."

Robert E. Brockway
President, Pathé Cine

NOTE...If your Dealer doesn't presently have the Pathé Super "16" in stock, please be patient. He'll have it shortly. Meanwhile, write for full descriptive literature.

PATHÉ·CINÉ
521 FIFTH AVENUE, NEW YORK 17, N. Y.
A DIVISION OF DIRECTOR PRODUCTS CORP.

8MM
16MM

Give CASTLE

Give "FOOTBALL PARADE OF 1949"

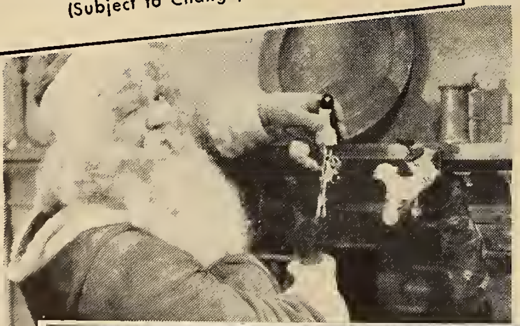
Exciting highlights from the greatest college gridiron battles! Thrill after thrill for every sport fan in the season's most spectacular football!

ALL THIS IN ONE FILM!

YALE-HARVARD • STANFORD-WASHINGTON
WISCONSIN-MINNESOTA • NAVY-NOTRE DAME
BOSTON-CLEMSON • ARMY-COLUMBIA
ARKANSAS-VANDERBILT
(Subject to Change)

Give "A CHRISTMAS DREAM"

A little girl—and a dream of Santa who brings to life a mischievous doll in a delightful Yuletide fantasy! Children will love it! Grown-ups will enjoy it again and again!



Give "THE NIGHT BEFORE CHRISTMAS"

"'Twas the night before Christmas and all through the house..." Every child knows this famous old poem . . . Thrilling to all when it comes to life in this great home movie!

Give "SANTA CLAUS' PUNCH AND JUDY"

That ageless, enchanting pantomime! Millions have laughed at Mr. Punch and all the traditional characters! Now Santa himself is added in this delightful Yuletide movie!

Give "WESTERN FEUD"

For all who enjoy exciting "westerns"! Johnnie Mack Brown stars in this fast action story of a kidnapped girl—a blazing gun battle in a courtroom and a spectacular climax!

HOME MOVIES!

Solve your gift problem! Here are wonderful, low-cost gifts for any projector owner . . . gifts to give endless entertainment, thrills and laughs . . . reminders of your thoughtfulness every time they are screened.

NEW CARTOONS PACKED WITH LAUGHS

WOODY WOODPECKER

"THE SCREWBALL"

Woody crashes ball park with cop hot on trail. He's a foul ball of fun until they get him "out"!

"DIZZY ACROBAT"

Woody has circus in uproar with lion biting his own tail! Leads cops to high-wire for hilarious finish!

GANDY GOOSE

"THE GOOSE FLIES HIGH"

Villainous wolf and dog plan to "cook Gandy's goose"! Schemes flop until last gag explodes in sky-high riot of fun!

"SOMEWHERE IN EGYPT"

Gandy and cat in screaming adventures 'midst pyramids, menacing mummies and alluring maidens! They make the Sphinx laugh! You'll howl!

© TERRYTOONS INC.

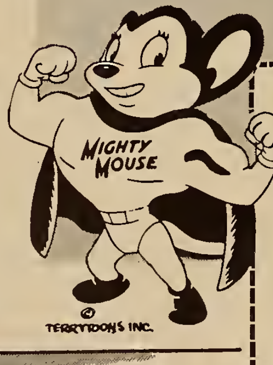
MIGHTY MOUSE

"WOLF, WOLF"

Wolves lure lambs to wolfish den! Everything seems lost... but wait...it's Mighty Mouse to the rescue in a wacky riot of a finish!

"JEKYLL AND HYDE CAT"

Cat drinks Dr. Jekyll's potion! Changes into fantastic and funny Mr. Hyde mouser until Mighty Mouse blasts him back to peace and meekness!



CASTLE FILMS

DIVISION OF UNITED WORLD FILMS INC.

1445 PARK AVE.
NEW YORK, 29

542 S. DEARBORN ST.
CHICAGO, 5

RUSS BLDG.
SAN FRANCISCO, 4

8MM 16MM

Give ABBOTT and COSTELLO "RIOT ON ICE"

Imagine them on skates! You'll be limp with laughs at their thrill-packed gags and riotous rink revels! You'll have hilarious fun when the wild comedy roars to a smashing climax!

FREE! **To all projector owners! Send for new 1950 Castle Films catalogue describing a great variety of low-cost home movies for every projector owner!**

SEE YOUR PHOTO DEALER OR SEND HIM THIS HANDY FORM TODAY!

Send Castle Films indicated in the size and length checked.	8 mm.		16 mm.		
	50 Feet $\$1^{75}$	Complete $\$5^{50}$	100 Feet $\$2^{75}$	Complete $\$8^{75}$	Sound $\$17^{50}$
"Football Parade of 1949"					
"A Christmas Dream"					
"The Night Before Christmas"					
"Santa Claus' Punch and Judy"					
"Western Feud"					
"The Screwball"					
"Dizzy Acrobat"					
"The Goose Flies High"					
"Somewhere in Egypt"					
"Wolf, Wolf"					
"Jekyll and Hyde Cat"					
"Riot on Ice"					

M-12

Name____________________

Address____________________

City__________ Zone_____ State_____

Remittance Enclosed ☐ Send me Castle Film's FREE De Luxe Catalog ☐

COMMONWEALTH
proudly announces
IMMEDIATE DELIVERY
of 2 additional
Major Company HITS
of the Edward Small Group

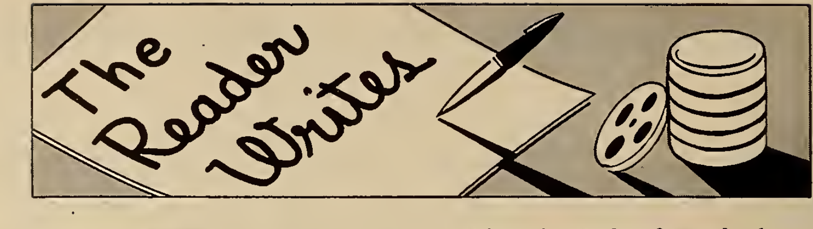
BEHIND HIS MASK ... he slashed his way through a thousand intrigues!
Alexandre Dumas' Adventure
THE MAN IN THE IRON MASK
starring
LOUIS HAYWARD
JOAN BENNETT

"A GENTLEMAN AFTER DARK"
BRIAN DONLEVY MIRIAM HOPKINS

PLUS
KIT CARSON
Jon Hall, Lynn Bari, Dana Andrews
THE CORSICAN BROTHERS
Douglas Fairbanks, Jr., Ruth Warwick, Akim Tamiroff
SHIRLEY TEMPLE as MISS ANNIE ROONEY
William Gargan, Guy Kibbee, Dickie Moore, Peggy Ryan
JAMES FENIMORE COOPER'S
LAST OF THE MOHICANS
Randolph Scott, Binnie Barnes, Henry Wilcoxon
FRIENDLY ENEMIES
Charles Winniger, Charles Ruggles, James Craig, Nancy Kelly

For Rentals Communicate
with your leading
16MM. FILM LIBRARY

EXCLUSIVE 16MM DISTRIBUTORS
COMMONWEALTH PICTURES CORP.
723 Seventh Avenue, New York 19, N.Y.



This department has been added to Movie Makers because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes,* Movie Makers, 420 Lexington Ave., New York 17, N. Y.

NAIL ON THE HEAD

Dear Movie Makers: Sidney Moritz, ACL, in his October article, *Break It Up!*, hit the nail on the head. His analysis of club members' interests and the solutions he offers should be required reading for all movie club executives.

Also, your *Guides for Good Projection* underlined a point I have been hammering at in our club for months—proper seating. Before our last meeting we marked chalk lines on the floor indicating the desirable seating area for beaded screen projection. Then, after the members sat where they pleased for a couple of pictures, we invited them to consolidate in the favored area. All of our members agreed that the planned seating was an improvement.

A. Warren Nash, ACL
Past President
Long Beach Cinema Club
Long Beach, Calif.

ENTITLED TO SOMETHING

Dear Sirs: I am an ACL member and wish to enroll a friend of mine as well, for which I enclose my check. I know this entitles me to something, but I don't know what it is.

Seymour Kamen, ACL
Brooklyn, N. Y.

For interesting his friend in the Amateur Cinema League, Mr. Kamen is entitled to—and has received—a free copy of the new animated League leader in full color. A similar offer awaits all other members of ACL who thus aid our organization.

SHARE IN EXCITEMENT

Dear Movie Makers: Win, lose or draw, I enjoy entering your Ten Best contests, and I am proud to be a member of ACL and share in the excitement of our hobby.

Albert D. Furnans, ACL
New Bedford, Mass.

Good sport that he is, member Furnans very definitely won a draw. His interesting and able entry, *Breaking Into Scouting*, was one of many fine films edged out of the honors circle by the wonderfully high level of this year's competition.

THE ACL MOVIE BOOK

Dear Sirs: I received my copy of *The ACL Movie Book* yesterday and have gone through its contents. In my estimation, it is the finest book on the subject that I have seen—easy to understand and so clearly written that even a person starting out in amateur movies gets a good start.

I feel that any amateur filmer who hasn't taken advantage of this book and the monthly copies of Movie Makers is missing the best thing ever offered him. He would soon save his annual ACL dues on the film saved by knowing what he is doing.

W. N. Banks, ACL
Newton, S. C.

Sirs: I have just received my copy of *The ACL Movie Book*, and I have read it thoroughly.

I cannot thank you enough for the help the League has given me—the book, the booklets, specific suggestions from the consulting department and, of course, the monthly issue of Movie Makers. You have been of invaluable aid as I complete my first year of amateur movie making.

Orrin G. Pillsbury, ACL
Shapleigh, Maine

Gentlemen: I have just received my copy of *The ACL Movie Book*, for which I wish to express my thanks. I consider this the best manual for amateur movie makers that I have read and one of the finest contributions to any cine fan from the League.

Enrique Gundermann, ACL
Santiago de Chile
South America

Dear Sirs: As a new member of the League, I should like to take this opportunity to acknowledge receipt of *The ACL Movie Book*. This certainly is a most excellent volume on the subject. I know that I shall refer to it often to help me over the rough spots in my amateur filming.

Fred E. Beyer, ACL
Rochester, N. Y.

Dear ACL: *The ACL Movie Book* was delivered to me recently and certainly has lived up to my expectations. It's a book no amateur should be without.

John T. Phillips, ACL
Major, USAF
1602d AT Wing, MATS
c/o PM, New York City

DOG EARED

Dear Sirs: Is it possible for me to obtain a copy of *The ACL Movie Book*, and if so, how? A friend of mine who

All through the year... capture happiness with Revere!

Once-in-a-lifetime gift. The Revere you give for Christmas promises continued happiness for years to come. Its glorious, natural color movies bring pleasure with each showing—become more precious with time.

Revere equipment is so easy to use. Anyone who can take snapshots can take and show movies to be proud of—right from the very start. Proud, too, of Revere's smart design . . the look of quality that wins admiration from all who see it.

Visit your Revere dealer and see his exciting selection of fine Revere cameras and projectors. At a wide range of lower prices, there is no better photographic value to be found.

REVERE CAMERA COMPANY • CHICAGO 16

Revere

CINÉ EQUIPMENT

In pursuit of happiness Revere adds to your pleasure

(A) MAGNETIC TAPE RECORDER
A revelation in entertainment for the entire family! Records children's voices, singing, radio programs etc. with marvelous fidelity. Full hour's recording on each reel. $159.50

(B) 8MM "90" PROJECTOR
Added wide angle lens more than doubles picture area. Film storage in base. Including case, $132.50
8mm "85" Projector—$99.50

(C) 8MM MAGAZINE CAMERA
Rapid load! 5 speeds with slow motion. F 2.5 lens, tax inc., $87.50
F1.9 Univ. Lens, tax inc., $94.50

(D) 8MM "RANGER" CAMERA
Extremely easy threading. Five speeds with slow motion. Built-in viewer. F 2.5 lens, tax inc., $62.50

(E) 16MM SOUND PROJECTOR
Thrilling sound movies at home! Wonderful "theatre-tone." Shows silent movies, too. 1600-ft. reel. Single, lightweight unit—$299.50
16mm Silent Projector—$137.50

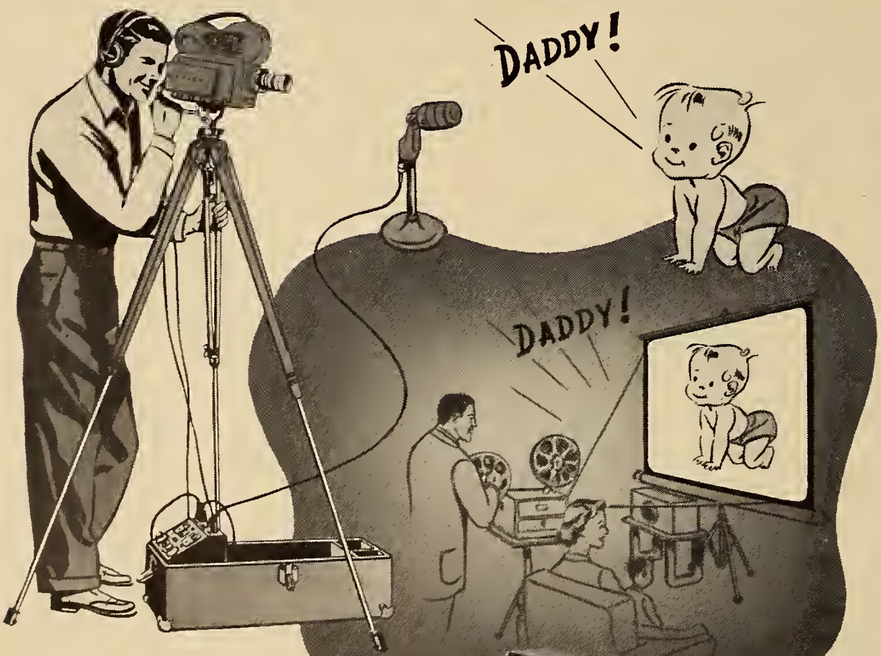
(F) 16MM MAGAZINE TURRET
3-lens turret. Adjustable viewer. F 2.7 lens, tax included, $152.50
"16" Magazine Camera, F 2.5 lens, tax included, $130.00

NOW YOU can shoot Sound Movies!

with the ALL-NEW Auricon "CINE-VOICE" 16mm Sound-On-Film Home Movie Camera

$695.00 at your photo Dealer, or write to us for free descriptive Folder telling how to shoot Home Movies with Hollywood style sound-tracks, for exactly the same film cost as silent movies! You can show your own "Cine-Voice" talking pictures on any make of 16 mm sound-on-film projector.

Record SOUND-TRACK & Picture... Project SOUND & Picture!


DADDY!
DADDY!

COMPLETE OUTFIT...$695.00

Including "Cine-Voice" Sound Camera with high fidelity Microphone, Amplifier, Headphones, all Batteries and Tubes, Carrying Case, Instructions. Camera uses "C" Mount Lenses (not furnished) same as most popular 16 mm Cameras.

GUARANTEED ONE YEAR
Auricon Hollywood
RCA LICENSED

BERNDT-BACH, Inc.
7383 Beverly Blvd., Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931

is a member of the League loaned me his copy, but accidentally the dog chewed the corners of the book until I feel that it should be replaced. Any assistance will be appreciated.

E. O. Barr
Middletown, Ohio

Dog gone! A free copy of our *ACL Movie Book* goes with every membership in the League. For extra copies to keep the dog—or your friends—happy, see the inside back cover of this issue.

MAIN OFFICE ADDRESS

Dear Sirs: I would like to suggest that you consider putting the main office address somewhere on future ACL membership cards. There may be other absent minded individuals like myself who would like to pass on this data to a potential new member but can't remember the address. I now have it noted on my card.

William H. Ashcroft, ACL
Auburn, Maine

An excellent suggestion, and one which will be followed when new cards are printed—which will be in a few months. Before that time, what other ideas have ACL'ers for improving our membership card?

Questions AND Answers

Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: *Questions & Answers*, c/o Movie Makers.

SINGLE FRAME STILLS

Dear Movie Makers: I am interested in taking single-frame stills of the head and shoulders of my friends, but I find it impossible to take a complete fifty foot roll of Kodachrome as this would necessitate taking 2000 pictures. I haven't that many friends or enemies as yet.

Is it possible for me to purchase a twenty five foot roll of 16mm. Kodachrome, so that I could take forty poses of twenty five people, for example? If not, how long could I safely keep a fifty foot roll of film in my camera?

Philip Lalonde, ACL
Toronto, Canada

As far as we know, 16mm. Kodachrome is not spooled in twenty five foot lengths. However, this is the length of the 8mm. rolls which, as they go in the camera, are 16mm. wide. Perhaps you could use one of them. If so, be sure to accompany the film when it is sent for processing with a note stating that it should *not* be slit following development.

Good used 100′ 16mm. R-I* "Soundies" prints!

$1.49 each **12 for $15.95** **24 for $29.95** **48 for $57.95**

POSTAGE EXTRA ON ALL SHIPMENTS

HERE IS A WIDE SELECTION OF MUSICAL SOUND FILMS THAT YOU CAN BUY AT VIRTUALLY THE COST OF RECORDS!

CHECK OVER THIS LIST NOW AND SEND IN YOUR ORDER! OR, BETTER YET, CHECK THE TITLES YOU WANT, WRITE YOUR NAME AND ADDRESS IN THE MARGIN OF THIS PAGE, AND SEND IT ALONG WITH YOUR REMITTANCE!

705—SAN ANTONIO ROSE *played by Herbie Kay and his Orchestra*

905—THE SAME OLD STORY *sung by Joy Hodges*

2005—FERRY BOAT SERENADE *sung by Wini Shaw*

2702—LOCH LAMOND *sung by Martha Tilton*

4007—MY MAN *sung by Gertrude Niesen*

4704—WHAT DO YOU HEAR FROM YOUR HEART *sung by Jane Pickens*

4706—EXACTLY LIKE YOU *sung by Joy Hodges*

4708—THE LITTLE HOT DOG STAND *with Johnny Downs and Jean Porter*

5906—JACK AND JILL *with Will Bradley and his Orchestra*

6107—FAREWELL BLUES *with Tommy Reynolds and his Orchestra and Sunny O'Dea*

6904—BRIGHT STARS, SOFT GUITARS AND YOU *sung by Claudia Drake with Eddie Bush and his Society Islanders*

10003—FAVORITES *with Frank Paris and his Puppets*

10005—JIVERS' HOLIDAY *Peppy and Peanuts with the Harry Baris Trio*

10201—HAWAIIAN WAR CHANT *Princess Momakai and the Hawaiian Ensemble*

10301—THE DIZZY DANCE *with The Capering Cuties*

10303—HILLBILLY BALLERINA *with Cindy Walker*

10801—MISTERIO *with Grace Poggi and Igor*

10805—BUGLE CALL RAG *with Borrah Minnevich and his Harmonica Rascals*

10902—I LOVE YOU MUCH TOO MUCH *with Dave Schooler and his Swinghearts*

11102—SEEING IS BELIEVING *with Arthur Boran*

11202—WHO'S YEHOODI *with Lane Truesdale*

11208—PEPEPETO *sung and danced by Rita Montoya*

11402—ONE LOOK AT YOU *with Del Casino and his Orchestra*

11602—DADDY *sung by Jean Carroll*

11604—BANK OF LOVE *sung by Tex Brodus and Betty Wells*

11606—TWO OF A KIND *with Cross and Dunn*

The illustrations at the top of this page, which are from TWELFTH STREET RAG; THE LITTLE HOT DOG STAND and LOCH LAMOND, *appear just as they will on your own screen in normal projection.*

11608—BUNDLE OF LOVE *with Gene Grounds*

11803—STAND UP FOR YOUR RIGHTS *with the Reis Bros. and Harry Ross*

11808—GRANDPAPPY'S BIRTHDAY *with Slippery Walsh and Hillbilly Orchestra*

11902—GLOBAL RHYTHM *with The Radio Aces*

11904—SWINGEROO CIRCUS *with Joe Mole, the Keene Twins and the Harlan Co-eds*

12001—SIDE STREET *Apache Dance with Jayne and Roye Dodge*

12005—MAHARAJA *danced by Hal and Betty Takier*

12006—CHICKETY! THE COP *with Romo Vincent*

12101—MINNIE MY MOUNTAIN MOOCHER *with Cliff Edwards ("Ukulele Ike")*

12108—I FEAR THY KISSES *with Virginia Rees*

12202—LOOKING BACK AT IT NOW *sung by Terry Lawlor*

12306—FLYING FEET *with Rita Rio and her Orchestra, Anita Jacoby*

12406—HAPPY LANDING *with The June Taylor Girls*

---

*R-I "Soundies" are productions made primarily for projection in Panoram machines. The pictorial image on the film is reversed when compared to normal 16mm. prints. However, in most of these subjects the only point where this is noticeable is in the main title, which, when projected as a normal 16mm. print, appears reversed on the screen. For many uses, the titles may be cut off.

We guarantee all of these 16mm. sound prints to be complete and in good condition. Any prints purchased from us which are not satisfactory may be returned within five days after receipt, *accompanied by a copy of your invoice,* and you'll get full credit.

12506—SING AND SWING *with The Fast Steppers*

12604—YODEL *with Rosalie Allen*

12608—COSTA RUMBA *with Evelyn Dall*

12807—VAMOS A GOZAR *danced by Varios and Vida*

12901—IT'S NOTHING NEW *with Al Donahue and his Orchestra*

12904—EAST OF THE ROCKIES *sung by Don Craig*

12907—CAUGHT BETWEEN *with Evelyn Brooks*

13002—SAWDUST CANARY *with Don Gautier and Barber Shop Quartette*

13101—TWELFTH STREET RAG *played by Walter Liberace*

14305—WHERE WERE YOU *with Gene Grounds and Naomi Wheat*

14601—ROTARY SWING *with Carol Parker*

NEGRO

10806—A HARLEMESQUE REVUE *with Harry Roy and Mabel Mercer*

10204—HARLEM SERENADE *with Lucky Millender and his Orchestra, Edna Mae Harris*

12308—PARDON ME, BUT YOU LOOK JUST LIKE MARGIE *with The Three Chefs*

12408—DISPOSSESSED BLUES *with Lynn Albritton*

12508—GOOD-NITE ALL *with Johnny Taylor*

13408—RHYTHM OF THE RHYTHM BAND *with Nikki O'Daniels and The Musical Madcaps*

14608—IF YOU TREAT ME TO A HUG *with The Chanticleers*

11708—MEETIN' TIME *with The Radio Aces*

13008—KEEP SMILING *with The Gingersnaps*

13208—LINDA BROWN *sung by The Four Musical Madcaps*

10006—LEGS AIN'T GOOD *sung and danced by Edna Mae Harris*

WESTERN

12206—WESTERN MELODIES *sung by Tex Ritter*

13004—THE PIONEER *sung by Stewart Gracey*

13504—GO LONG MULE *with Emerson's Mountaineers*

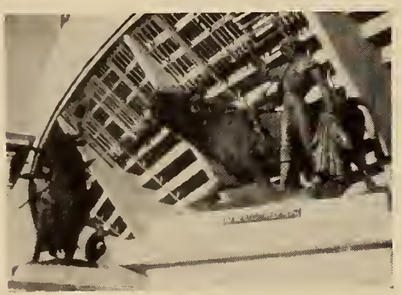
Write for Our COMPLETE LIST of Available R-I "SOUNDIES" Titles and Other 16mm. Sound Film Bargains

BLACKHAWK FILMS INC. A DIVISION OF EASTIN PICTURES **DAVENPORT, IOWA**

Closeups—What filmers are doing

This department, dedicated annually to those many fine films which just did get topped by better ones, will be this year extraordinarily crowded. For, with eighteen pictures definitely considered for Ten Best honors, and with fifty one more tapped for possible Honorable Mention, many good ones had to go. Here, among others, are some we liked.

Travel pictures, as usual, led the list of submissions in popularity of subject matter. *And So To Mexico,* by Mrs. E. B. Kellam, ACL, is a typical title, pairing with such others as *My Trip to South America,* by Harry Groedel, ACL, and *Mexico,* by Mrs. George F. Muehlhausen, ACL . . . Or there is *Winter Escape,* by Mannie Lovitch, ACL, *In the Sky Over Miami,* by George Merz, ACL, *Acadia,* by T. H. Sarchin, ACL, and *Washington, City of Stately Beauty,* by Clarence W. Lahde, ACL.



BULLFIGHT STATUES were among new scenes in *And So To Mexico,* by Mrs. E. B. Kellam, ACL.

If you pine for the National Parks, as many do, you could have sat in on *Hi! Colorado,* by C. L. Spaulding, ACL, *Southwestern Wonderland,* by Robert A. Rose, ACL, or *Beyond All Roads,* by Lester F. Shaal, ACL . . . Some leavened their subjects with a simple story thread, as in *Two Babes in the Park,* by O. L. Tapp, ACL, *A Journey to Nowhere,* by Al Londema. and *Picturesque Southwest,* by Guy Nelli, ACL

HUMAN INTEREST was high in *Picturesque Southwest,* Indian study by Guy Nelli, ACL.

. . . And, just for the record, the majority of these movies—as well as some of the winners—still suffer from soft-hearted scissoring.

Family filmers, of course, were hard on the heels of the car-borne cameras in popularity. Charles H. Benjamin, ACL, tempted the judges with *Happy Birthday,* Helen Loeffler, ACL, made her entry with *Dear Diary,* and Saul Maslow, ACL, presented a familiar problem of apartment living in *We Want to be Alone. . . .* Direct and satisfying was *Occupation Housewife,* by Herman E. Dow, ACL, while hearty and happy was *A Perfect Day,* by Olav Soelberg ACL. *Recollections,* by Ernst Wildi, was interesting for its cinematics, with *Christmas Carols at the Mittelsdorfs* appealing by its sincerity.

Wildlife will never lack supporters among filmers who shoot for the fun of it. Mrs. Warner Seely, ACL, reported in with another study of birds, this time *Mourning Doves.* Francis Spoonogle, ACL, is still tracking the tiny creatures of his backyard and came up with *Rogue's Gallery,* while Eugene E. Wilson, ACL, presented a well rounded record in *Atlantic Salmon Fishing.*

Water seemed a winner in '49, what with four to six such subjects in the honored listings. Seen also on our screen were *Aquarelle—A Water Color,* by Marshall D. Mutt, *Aquakids,* by Roy M. Fulmer, ACL, and *Niagara Falls,* by Elmer J. Maderer, ACL . . . It may have been the same subject which prompted Velma and Leonard Graham, ACL, to make *Spin to Lake Mead,* Jack Gieck, *The Ohio Canal* and Olin Geer, ACL, his *Winter Cruise.*

CENSUS TAKER asks the question prompting *Occupation Housewife,* by Herman Dow, ACL.

Story films surprise us annually, both with their number and their ingenuity. Two filmers turned to James Thurber for their inspiration. The results were *The War Between Men and Women,* by David W. Kean, ACL, and *Reversing Mitty,* by Stanley H. Yasbec, ACL . . . Good natured clowning in costume was the feature of *Sir Lance-A-Lot Meets the Queen,* by James L. Watson, while farce conquered all (except the judges) in *Elmer's Fantasy,* by Charles J. Carbonaro, FACL. Merle and Marie Williams turned out a boy-meets-girl tale (junior level) in *The Brush Off.*

Camping and Scouting claimed the cameras of others. There was *Overnight,* by Patrick Maher, ACL, which featured the climactic overnight hike; *Breaking Into Scouting,* by A. D. Furnans, ACL, and *A Scout's Camp Diary,* by Eugene E. Carl, jr., ACL. All showed competence on essentially difficult subjects.

GOOD LIGHTING marked interior scenes from *A Scout's Camp Diary,* by E. E. Carl, ACL.

Still others chose to dramatize familiar and often funny domestic didos. There was, for example, *Best of Intentions,* a group production by the Peoria Cinema Club. Or, you would have had a choice among *Charley Takes a Nap,* by R. G. Hall, *Helpful Hubby,* by George S. Labes, and *Taffy Pull,* by A. Millard Armstrong . . . Or, you might turn to *Following Father's Footsteps,* by E. G. Frow, *Movie Miseries,* by George A. Valentine, or *Barbecue,* by Peter B. Laurenti.

Pictures in proof of the amateur's wide and often socially serious interests were not lacking. Dr. Herbert Shaw, ACL, in *Town and Village Democracy,* tackled the problem of anti-Negro discrimination in rentals at one of New York's largest and latest real estate developments. Harold L. Teele, ACL, documented an ancient, exacting and little changed artifice in *Fine Bookbinding,* with Stanton Becker doing the same devoted service in *Creating a Stained Glass Window . . .* Again for the record: Neither worthiness of intent nor seriousness of subject compensate for uneven camera work.

CRISP CLOSEUPS were a feature of *Mourning Doves,* bird study by Mrs. Warner Seely, ACL.

HAZY BRIGHT
WINTER
3

Two-Star Gift-Hit

FOR **YOUR** MOVIE MAKER THIS CHRISTMAS!

✦ BAUSCH & LOMB ANIMAR LENS PACKAGING

Here is a package strikingly different . . . a lens package never before offered. This new Animar lens package is a rigid, molded plastic container. The lens screws into a threaded base. Your lens is held rigid, no knocking around in the case. With a quarter turn the clear plastic top fastens securely over the lens. No dents on edge of sun shade . . . no flattening of screw threads . . . no scratching of lens surfaces. Animar lenses are completely protected, yet readily available, in this new long-lasting protective container.

✦ THE LENS WITH A HOLLYWOOD BACKGROUND

For many years, the world's leading cameramen of Hollywood have preferred Bausch & Lomb Baltar lenses . . . use them to film Hollywood's finest movies. All the experienced lens design and manufacturing know-how, accumulated by Bausch & Lomb in producing lenses for professional motion-picture cameramen, have gone into the development of the new Animar series of lenses. Now *your* movies can have crisp, sparkling, brilliant images with Bausch & Lomb Animar lenses . . . movies filmed in their full magnificence of fine detail, subtle tone and brilliant color. *Equip your camera now.*

If your dealer does not have the Bausch & Lomb Animar Lenses . . . *write us direct!*

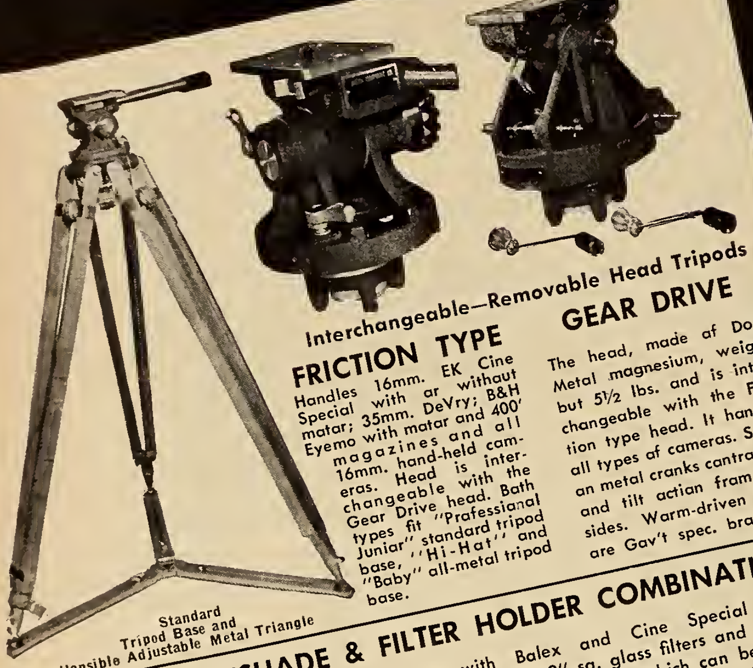
"For professional quality in Your movies"

FREE FOLDER!
Get your FREE copy of this new folder on Bausch & Lomb Animar Lenses from your local dealer . . . or write Bausch & Lomb Optical Co., 566-L Smith Street, Rochester 2, N. Y.

BAUSCH & LOMB
8mm and 16mm
ANIMAR LENSES

"PROFESSIONAL JUNIOR" Camera Equipment...

... the most versatile and dependable camera accessories available for those who prefer the finest.



Interchangeable—Removable Head Tripods

Standard Tripod Base and Collapsible Adjustable Metal Triangle

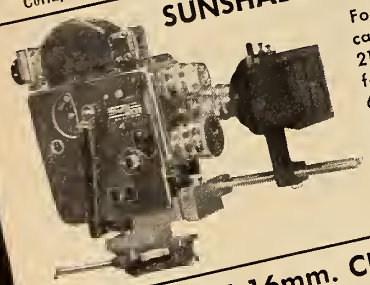
FRICTION TYPE

Handles 16mm. EK Cine Special with or without motor; 35mm. DeVry; B&H Eyemo with motor and 400' magazines and all 16mm. hand-held cameras. Head is interchangeable with the Gear Drive head. Both types fit "Professional Junior" standard tripod base, "Hi-Hat" and "Baby" all-metal tripod base.

GEAR DRIVE

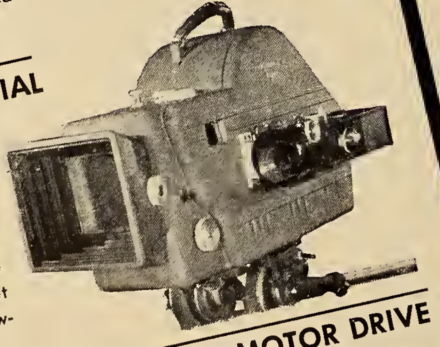
The head, made of Dow Metal magnesium, weighs but 5½ lbs. and is interchangeable with the Friction type head. It handles all types of cameras. Snap-on metal cranks control pan and tilt action from both sides. Worm-driven gears are Gov't spec. bronze.

SUNSHADE & FILTER HOLDER COMBINATION



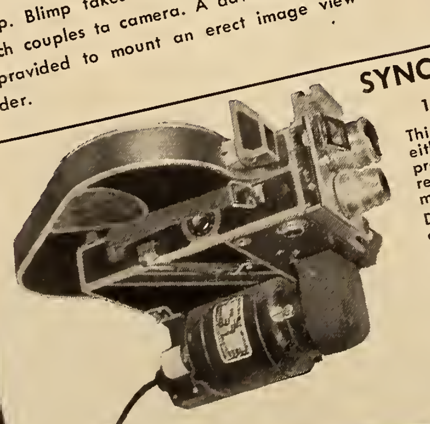
For use with Bolex and Cine Special 16mm. cameras. Holds two 2" sq. glass filters and a round 2½" Pola Screen with handle which can be rotated for polarization. Covers all lenses from 15mm. to 6" telephoto and eliminates need of various filters. Compact, Precision made of the finest materials. May be permanently affixed to camera or quickly detached.

BLIMP for EK 16mm. CINE SPECIAL



This Blimp constructed of Dow Metal magnesium, is thoroughly insulated to afford absolute silent operation. Exclusive features: Follow focus mechanism permits change of lens focus while camera is operating in blimp. Blimp takes synchronous motor drive which couples to camera. A dovetail bracket is provided to mount an erect image viewfinder.

SYNCHRONOUS MOTOR DRIVE



110 Volt A. C., Single Phase, 60 Cycle

This motor will run in synchronization with either 16mm. or 35mm. sound recorders. It is provided with mounting platform which permits removal of magazine while camera remains mounted on motor.

Drive coupling attaches to single-frame shaft of camera and is mated to spring-steel drive arm of motor gear box. This assures that camera mechanism cannot be damaged if a film jam occurs as the spring steel arm drive will shear. This is easily replaced.

A knurled knob on motor armature permits rotating for threading. "On-Off" switch built into base. Platform base threaded for ¼" and ⅜" camera tie-down screws. Rubber covered cable with plugs included.

Send for our catalog. It describes all our products completely.

Small GYRO Tripo

It is no longer necessary to use a larg heavy tripod for your 16mm. profession and semi-professional cameras.

This new, small size GYRO tripod handles a 16mm. professional type cameras: Mitche 16mm.; Auricon single system; Maurer 16mm motor-driven Cine Special; also 35mm. moto driven Eyemo with 400' magazine. It featur *Super Smooth Pan & Tilt Action*.

Positive pan-locking knob. Tilt locking leve Quick wrist action locking knob for leg heig adjustments. Pan handle can be inserted at different positions on tripod head for operator convenience or extreme tilt work. Legs are ha maple specially treated and warp resistan Tripod head is Dow Metal magnesium an aluminum. Built-in spirit level. Swivel tie-dow rings. Platform can be equipped for eith ⅜ or ¼ in. camera screw.

—— ALSO AVAILABLE ——

BABY TRIPODS—3 WHEEL PORTABLE DOLLYS—CHANGING BAGS—"HI-HATS

FRANK C. ZUCKER

CAMERA EQUIPMENT CO.

1600 BROADWAY NEW YORK CITY

Hiram Percy Maxim Award for 1949—"One Summer Day" by Glen H. Turner, ACL

The Ten Best and the Maxim Memorial Award

Movie Makers proudly presents for 1949 the twentieth annual selection by the Amateur Cinema League of the Ten Best Amateur Films of the Year and the thirteenth annual Hiram Percy Maxim Memorial Award.

The Award, consisting of one hundred dollars and a miniature silvered replica of the memorial itself, was established in 1937 by Percy Maxim Lee, FACL, daughter of the Founder President of the Amateur Cinema League.

THE HIRAM PERCY MAXIM MEMORIAL AWARD

One Summer Day, 350 feet, 8mm. Kodachrome, with music and sound effects on wire recording, by Glen H. Turner, ACL, of Springville, Utah.

Next are presented the Ten Best Amateur Films of 1949, listed alphabetically by titles.

THE TEN BEST AMATEUR FILMS

Escape, 145 feet, 16mm. Kodachrome, with music on disc, by Warren Doremus, ACL, of East Rochester, N. Y.

Jones Beach, 700 feet, 16mm. Kodachrome, with music on disc and narrative, by George Mesaros, FACL, of Long Beach, N. Y.

Menemsha, 325 feet, 16mm. Kodachrome, with music on disc, by Jose M. Pavon, of New York City.

Mexican Malarkey, 1300 feet, 16mm. Kodachrome, with music on disc, by Cal Duncan, ACL, of Lees Summit, Mo.

One Summer Day, previously particularized.

Storm Due, 150 feet, 8mm. black and white, with music and narrative on disc, by Francis J. Barrett, of Seattle, Wash.

The Great Man Hunt, 400 feet, 16mm. Kodachrome, by Donald W. Volkman, ACL, of West Somerville, Mass.

The Raggedy Man, 400 feet, 8mm. Kodachrome, with music on disc, by Andy Potter, of Sherman Oaks, Calif.

The Story of Matsela, 2700 feet, 16mm. Kodachrome, with music on tape recording, by Lewis Lewis, ACL, of Cape Town, South Africa.

The Witch Cat, 600 feet, 16mm. Kodachrome, with music and narrative on disc, by William A. Thomas, ACL, of Buffalo, N. Y.

The Honorable Mention awards follow, listed alphabetically by titles.

HONORABLE MENTION

A Christmas Story, 300 feet, 16mm. Kodachrome, by Bert Seckendorf, ACL, and Vic Watson, of Brooklyn, N. Y.

Adventures of Lassie, 400 feet, 8mm. Kodachrome, with music on disc, by Raymond J. Berger, ACL, of Cheektowaga, N. Y.

Alaskan Gold, 1500 feet, 16mm. Kodachrome, with narrative, by Alan Probert, ACL, of Fairbanks, Alaska.

Anytime After Six, 400 feet, 16mm. black and white, by E. H. Sparks, ACL, of Bristol, Conn.

Bold Badmen, 600 feet, 16mm. Ansco Color, by Casimer V. Zaleski, of Canton, Ohio.

Caledonian Chronicle, 400 feet, 8mm. Kodachrome, with music on disc, by Esther S. Cooke, ACL, of Albany, N. Y.

Cornucopia Revisited, 500 feet, 16mm. Kodachrome, with music on disc and narrative, by William C. Kuhl, ACL, of Bethesda, Md.

First Date, 970 feet, 16mm. Kodachrome, by John C. Sherard, of Kansas City, Mo.

Gaspesia, 800 feet, 16mm. Kodachrome, by W. A. Levett, ACL, of West Hartford, Conn.

Harmony of the Bees, 800 feet, 16mm. Ansco Color sound on film, by C. H. Bacon, ACL, of Victoria, Canada.

Her Heart's Desire, 500 feet, 16mm. Kodachrome, by

GLEN H. TURNER, ACL, Maxim Award winner for 1949, is seen with his 8mm. Sportster animating a scene from *One Summer Day.*

"Escape"
by
Warren Doremus, ACL

"Jones Beach"
by
George Mesaros, FACL

"Menemsha"
by
Jose M. Pavon

"Mexican Malarkey"
by
Cal Duncan, ACL

"Storm Due"
by
Francis J. Barrett

"The Great Man Hunt"
by
Donald W. Volkman, ACL

Othon Goetz, ACL, of Chicago, Ill.

One Dinar More, 250 feet, 16mm. Kodachrome, by J. N. Unwalla, of Bombay, India.

Proem, 400 feet, 16mm. Kodachrome sound on film, by Leonard W. Tregillus, ACL, and Ralph W. Luce, jr., of Berkeley, Calif.

Recreation Handmade, 650 feet, 16mm. Kodachrome, with music and narrative on wire recording, by Motion Picture Photography Class, Westchester Workshop, of White Plains, N. Y.

Sail Fishing, 400 feet, 16mm. Ansco Color, with music and narrative on tape recording, by Al Schmidt, ACL, of Binghamton, N. Y.

The Chinese Handbag, 900 feet, 16mm. Kodachrome, by George Kirstein, of New York City.

Through the Valley, 250 feet, 8mm. Kodachrome, with music on disc, by Harry W. Atwood, of Ajo, Ariz.

Trilogy, 250 feet, 16mm. Kodachrome, with music on disc and narrative, by Timothy M. Lawler, jr., ACL, of Kenosha, Wisc.

Tumbling Waters, 400 feet, 16mm. Kodachrome, with music on disc, by Leo J. Heffernan, FACL, of New York City.

Who's A Coward?, 700 feet, 16mm. black and white, by Carl D. Frazier, ACL, of Chicago, Ill.

Why Should I Fear Cancer?, 700 feet, 16mm. Kodachrome sound on film, by Amateur Movie Society of Bergen County, Hackensack, N. J.

Reviews of the place winners follow.

ONE SUMMER DAY: Neither the lead title nor the unpretentious opening scenes—as a small boy is seen building a crude toy boat—prepares the spectator for the pure enchantment of *One Summer Day*. For, almost unrealized even as it happens, the film melts with incredible smoothness from live action into animation and make-believe.

"The Raggedy Man"
by
Andy Potter

"The Story of Matsela"
by
Lewis Lewis, ACL

"The Witch Cat"
by
William A. Thomas, ACL

"A Christmas Story"
by
Bert Seckendorf, ACL, and Vic Watson

"Adventures of Lassie"
by
Raymond J. Berger, ACL

"Alaskan Gold"
by
Alan Probert, ACL

The toy boat becomes a pirate galleon of old, a flower a maiden in distress and a twig her gallant suitor, as there unfolds a tale of romantic derring-do. Under cover of darkness, the pirates plot to kidnap the lady, whose protector, a humble fisherman, is away at his nets. He returns, only to be bested in the ensuing sword play, yet, undaunted, he still gives chase. With the help of a friendly whale, he overtakes the pirates, frees his lady and, as the galleon goes down in flames, the lovers return to shore, to live happily ever after.

Then, as quietly as it all began, we are back at the edge of the sunlit pond. The boy lifts his boat from the water and turns homeward. And yet, through the true magic of the movies, we have entered for a brief moment childhood's enchanted world.

Highly imaginative camera handling, technical skill and a keen sense of cinematic values make this an outstanding example of personal filming. The musical accompaniment and sound effects (including the cling-clang-cling of clashing swords) complement the picture perfectly. Glen Turner has added a new dimension to amateur filming with this simple story so superbly told in its brief 350 feet of 8mm. film.

ESCAPE: Warren Doremus might have made in his *Escape* just one more film about Niagara Falls. But he did not. Instead, with unerring instinct, he has blended music (Wagner's *Liebestod*) with emotional imagery to produce a very nearly perfect small work of art. His secret seems to be great brevity and even greater selectivity.

In a film as short as this, flaws show up more strongly than in longer works. *Escape* has its flaws, particularly in a series of opening scenes presumably supposed to set the mood before the film proper begins. To these reviewers these shots do not seem quite suited to the main

"Anytime After Six"
by
E. H. Sparks, ACL

"Bold Badmen"
by
Casimer V. Zaleski

"Caledonian Chronicle"
by
Esther S. Cooke, ACL

"Cornucopia Revisited"
by
William C. Kuhl, ACL

"First Date"
by
John C. Sherard

"Gaspesia"
by
W. A. Levett, ACL

"Harmony of the Bees"
by
C. H. Bacon, ACL

"Her Heart's Desire"
by
Othon Goetz, ACL

"One Dinar More"
by
J. N. Unwalla

theme, and lack of musical accompaniment makes them a bit pointless. But *Escape* survives as a fresh and moving treatment of a very old subject.

JONES BEACH: By a facile blending of warm hearted humor and a keen perception of human interest values, George Mesaros has created a film study of a famous beach in New York's metropolitan area that is replete with interest, information and entertainment. His technical skill and knowledge of what makes a motion picture move prevent this from being the dull collection of ramdom shots all too frequently characteristic of this genre subject.

Employing himself as a frenzied and frustrated shutterbug and a filming friend as plain Joe Doakes at the beach with his wife, a lunch and box camera, Mr. Mesaros proceeds to examine with interest and obvious affection the thousand and one attractions of the Long Island resort. An excellent musical score and a brief commentary help to integrate the compact 700 feet of the film's lively length.

MENEMSHA: Unity of theme is the striking characteristic of Jose M. Pavon's *Menemsha*—and its Achilles heel as well. The producer, in a series of beautifully composed scenes that seem to ebb and flow with the surging rhythm of the sea, has extracted the essence of a small fishing town on the coast of Martha's Vineyard. For almost its entire length, the film emphasizes the salt and the sea and the strange, lovely things of the ocean littoral with a feeling that Mr. Pavon accents brilliantly in double exposures of the shimmering sea water sweeping over even the deserted wharves.

Unfortunately, *Menemsha's* unity breaks down a little as Mr. Pavon's camera roams too far afield and brings in elements that suggest fresh water and inland life rather than his original theme. A little cutting would tighten up a film that, technically and artistically, is a delicate and creative delight.

MEXICAN MALARKEY: It takes Cal Duncan 1300 feet of 16mm. color film to tell a pair of politely uninterested guests how he caught a sailfish off Acapulco—but the effort, as exemplified in *Mexican Malarkey*, is decidedly worth it. Mr. Duncan's running gag, climaxed by a truly comic finish right out of the funny papers, is the flashback technique developed to a high and satisfying order.

His Mexican footage itself is no less effective. The robust and hearty producer has an artist's eye for fresh viewpoints, a dramatist's instinct for revealing action. His sequence on Mexico's traditional Sunday bullfight, always a difficult assignment, is outstanding. *Mexican Malarkey* is a refreshing variation on an increasing well-worn theme.

STORM DUE: Although there is no actual violence portrayed in this psychological thriller, *Storm Due*—in which a young wife discovers her husband to be a murderer—is instinct with mounting tension and terror.

Francis J. Barrett's film is a potent combination of several related elements. Wedded almost as one are dramatic, hard-hitting camera angles and the visual stimulus of brilliant, low-key lighting. Acting of theatrical calibre by the young wife is accented by an off-stage voice which underlines her fears—a technique that suggests a loan from the best in modern radio. A taut continuity only hints at the story line as it hurries through this exciting evocation of violence.

"Proem"
by
L. W. Tregillus, ACL, and R. W. Luce, jr.

"Recreation Handmade"
by
Westchester Workshop

"Sail Fishing"
by
Al Schmidt, ACL

"The Chinese Handbag"
by
George Kirstein

"Through the Valley"
by
Harry W. Atwood

"Trilogy"
by
Timothy M. Lawler, jr., ACL

This very economy of dramatic exposition, in fact, will make *Storm Due* an unpopular and often misunderstood production. For these reviewers, however, it remains creative cinema of a very high order.

THE GREAT MAN HUNT: The familiar plight of a boy who disappears just before his music lesson is the simple springboard launching *The Great Man Hunt*. The subsequent adventures of the older brother and a reluctant pal who search for the errant youngster build into a chase sequence (on the teen age level) that is soundly representative of basic movie techniques.

In developing this theme, Donald Volkman set himself many a difficult exposure problem—notably in shots of the boys aboard a trolley car and in wooded areas with sunlight slanting through tall trees. His solution of these problems is satisfying in every case. Further, Mr. Volkman's cross cutting in the chase sequences indicates intelligent study of professional masters of this technique. A swift climax is presented amusingly as the music teacher apprehends the boy who, wearing only a pair of swimming trunks, tucks a violin under his chin and proceeds to play his lesson at the edge of a lake.

THE RAGGEDY MAN: In this dramatization of James Whitcomb Riley's well known poem for children, Andy Potter chose a perfect character for the leading role. It is his fine acting that bolsters the spirit of the story and outweighs the uneven exposure of a few early scenes.

Imaginative camera viewpoints and an interesting musical score give pace to what might have been a tritely sentimental production. Suspense is maintained where it is needed, and the settings, both indoors and out, have been chosen with an eye for variety. Quotes from the poet's verses serve as titles. *The Raggedy Man* is a sensitive portrayal of childhood pathos and drama.

THE STORY OF MATSELA: Through the eyes and experiences of Matsela, a statuesque native of Basutoland, South Africa, Lewis Lewis reveals a stirring story of the triumph of modern agricultural science over the warring elements of nature. The account of how Matsela and his people all but perish in the dust bowl created by malevolent storms and drought, how he studies under a government program of soil reclamation and triumphantly puts his new training to work, provides an absorbing drama and an enlightening document on one of the world's grave problems.

Although dealing with literal facts, Mr. Lewis dramatizes the incidents in his story with telling skill. Superb camera work and an attractive variety of viewpoints aid the dramatic effect, while a fascinating score of native songs further enhances the presentation. Save as a scientific record, the film is somewhat overlong, with the second of three 900 foot reels regrettably slow paced after the swift excitement of the opening chapter.

THE WITCH CAT: A witch who tires of her venomous role decides to transmit her characteristics to the soul of a cat. In this utterly charming film, William A. Thomas shows that he understands this soul perfectly—in both its winsome and its wilder aspects. With inexhaustible patience, he has recorded all the mischievous doings of a lively kitten that finally sees the light of love and casts off the witch's spell—i.e., the cat has kittens.

Mr. Thomas's staging of the witch scenes—a role played with relish by Olive Thomas—is eerie and effective, while his sequences on the satanic feline are done with amused affection. *The Witch Cat* will appall those who "can't bear the beasts," delight those who adore them.

A CHRISTMAS STORY: Taking the familiar *'Twas the Night Before Christmas* as a theme, [Continued on page 468]

"Tumbling Waters"
by
Leo J. Heffernan, FACL

"Who's A Coward?"
by
Carl D. Frazier, ACL

"Why Should I Fear Cancer?"
by
Amateur Movie Society of Bergen County

MOVIES IN COLOR: 1

Indoors or out, Kodachrome or Ansco Color, here are the basic characteristics every amateur should know about today's color films . . . The first of a series

TO ACL MEMBERS

Late in 1949, the Amateur Cinema League brought off the press a revised edition of *The ACL Movie Book,* our basic handbook of the hobby, and began its distribution to members joining the League at that time.

The major revisions made in the book took place in Chapter XVII, *Movies In Color.* This material—on a subject of the greatest interest to every amateur—was enlarged and wholly rewritten to provide complete coverage on all aspects of modern color filming.

So that this new and improved data shall be equally available to *all* members of the League, we begin its presentation in this number of Movie Makers. Three other installments will follow in immediately succeeding issues.—*The Editors.*

THE use of color film by amateur movie makers has become so general that it is safe to say black and white emulsions are now used only by necessity—economic or otherwise.

Fortunately, it is *easier* to make effective movies with color film than with black and white, even though everyone knows that exposures must be accurate to within one half stop. The eye-filling beauty of full color completes the picture and releases the camera operator from the need to seek accented lighting effects as he must do when shooting in monochrome. Although brilliant highlights and velvety shadows may be put to work in color filming also, still it is safe for a movie maker to employ general flat lighting without risking monotony. This is because the constant change in color patterns diverts the attention of an audience to such an extent that the unimaginative lighting schemes will go unnoticed.

It is, indeed, easy to create effective movie scenes in color, but there may be times when unsatisfactory results are obtained. These generally are due to the more obvious causes of failure—underexposure or overexposure—which can soon be corrected. Of prime importance is a basic understanding of the color material you have to work with and its characteristics under all photographic conditions. Let us examine these materials.

TYPES OF MOVIE FILM AVAILABLE

The amateur movie maker has available to him two brands of color film which he may purchase for use in his camera:

A. Kodachrome, manufactured by the Eastman Kodak Company, Rochester 4, N. Y.

B. Ansco Color, manufactured by Ansco, Binghamton, N. Y.

In these brands, the following film sizes are made:

A. Kodachrome, in both 8mm. and 16mm. widths.

B. Ansco Color, in the 16mm. width only.

In the widths indicated, there are two types of color film offered by each manufacturer:

A. Outdoor film, known as Daylight Type in both of the brands.

B. Indoor film, known as Type A Kodachrome, or as Tungsten Ansco Color.

There are these two types of film (outdoor and indoor) because of differences in the color qualities of outdoor and indoor (artificial) light. These differences are expressed technically in degrees of color temperature (°Kelvin), a matter into which there is little value for the amateur to inquire deeply. We shall refer to color temperature ratings only in so far as they will serve to clarify other needed data.

The indoor films are readily converted to outdoor (daylight) use by means of a suitable filter, and the modified speed of the film will then be the same as that of regular daylight type film. The daylight type film may be used with artificial light if a suitable filter is used, but the film speed is then reduced so much that it is unwise to use daylight film with artificial light unless absolutely necessary. For certain effects, such as a lap dissolve from an outdoor to indoor scene, such use of daylight film is unavoidable. But it is only in extreme cases that it is feasible to employ it, because of the slow speed.

INTERCHANGEABILITY OF THE TWO BRANDS

The physical characteristics of Kodachrome and Ansco Color—such as width, perforations, thickness of film, etc. —are sufficiently alike so that the two films may be spliced together and projected interchangeably. Aesthetically, however, some differences may be noticed which will make this practice inadvisable. It is wholly a matter of personal taste and decision.

CHARACTERISTICS OF KODACHROME FILM

Daylight Type. This film is balanced for exposure in sunlight, plus skylight. It produces its best color rendering in bright or hazy sunlight during the period between two hours after sunrise and two hours before sunset. At other times, sunlight is not recommended for making pictures of people, although the warm, orange cast in the sun's rays may be very desirable in, for example, a landscape or a seascape.

For bluish daylight conditions, and scenes taken in shade under a clear blue sky, or on an overcast day, and also to reduce bluishness in distant scenes, a Kodachrome Haze filter is recommended with no increase in exposure. Color rendering becomes warmer with the Kodak CC14 filter (¼ to ½ stop exposure increase), or still warmer with Kodak CC15 (½ to ¾ stop exposure increase).

EXPOSURE INDEX

Daylight	Tungsten
ASA-10	ASA-4*
W-8	W-3*
GE-12	GE-5*

*With Kodachrome filter for Photoflood.

Type A for artificial light. This film is balanced for exposure with Photoflood lamps (3400° K) by means of which the best color rendering will be obtained. 3200° K lights (professional type) may be used if a Kodak CC4 filter is in place on the lens.

Type A film can be used with daylight most satisfactorily if a Kodachrome Type A

[Continued on page 477]

Christmas in capsule

WILLIAM L. LUCAS

YES, that gala time of year is again approaching—Christmas! Perhaps already you are wondering what different touch you can give to your Christmas filming this year. Probably you have taken reels in other years which open on the kids getting their first glimpse of the decorated tree. You follow then with scene after scene of presents being opened.

O.K. This makes a good record of the occasion, but this year you want to do it differently. Well, why not plan this year's picture from another angle?—Mother's angle.

Our film plan which follows tells its Christmas story around Mother, Dad and Sonny. But you can easily alter the cast by adding or subtracting, as the case may be. For, even if you have no children, the scenario is still usable.

CHRISTMAS IS FUN

1. Medium shot of your living room. Dad is in his chair, reading the paper. Mother is sewing. Sonny is on the floor playing with his latest jet propelled plane.

2. Semi-closeup of Dad reading the paper. He lowers it, glances toward Mother and says:

Title. *"Only fifteen more shopping days until Christmas."*

3. Same setting as Scene 1. Sonny starts jumping up and down in joy. Dad looks smug. Mother stares at the ceiling, counting off on her fingers the fleeing days.

4. Same as Scene 2. Sonny comes up to Dad. He asks him something. Dad searches in his pocket, pulls out a pencil, then a paper. Sonny takes them and walks out of camera range. Dad smiles, says:

Title. *"Christmas is fun!"*

5. Closeup of Dad grinning.

6. Closeup of Sonny with a broad grin.

7. Closeup of Mother sighing. *Fade out.*

Title. *Busy days follow.*

8. *Fade in.* A downtown street scene. The streets are crowded with people and traffic. The stores are gay with decorations. Mother is on the sidewalk, arms full of bundles and struggling to get through the mobs.

9. Semi-closeup of Dad sitting at home in his favorite chair, reading a book.

10. Same setting as Scene 8, as Mother still battles the Christmas crowds. *Fade out.*

11. *Fade in.* Semi-closeup of Mother seated at her desk, addressing a large stack of Christmas cards.

12. Medium shot of Dad sleeping on the couch.

13. Closeup of Sonny on the floor, writing his Christmas list. By now the list is quite long.

14. Extreme closeup of Sonny's Christmas list.

Lionel Green from Frederic Lewis

CHRISTMAS MAY BE FUN for the rest of the family—but is it for Mother? Such is the simple theme of fifty-scene script.

15. Same as Scene 13. Sonny adds another item.

16. Same as Scene 11. Mother is still addressing cards. *Fade out.*

17. *Fade in.* Medium shot in the bedroom. Mother, surrounded by boxes and paper, is wrapping gifts. In the background the bedroom door is closed. She apparently hears a noise at the door and glances at it in alarm.

18. Closeup of the door. It opens slightly, and Dad pokes his head in the room. His face lights up.

19. Same as Scene 17. Dad joins Mother and watches her busily wrapping gifts. He clasps his hands behind his back and teeters on his toes.

20. Closeup of Dad smiling. He says:

Title. *"Yeah, Christmas is sure fun!"*

21. Closeup of Mother as she turns to glare up at him.

22. Same as Scene 17. Dad is standing, Mother is glaring up at him. Suddenly both of them look at the door. Mother tries to cover up the gifts. Dad starts walking toward the door.

23. Medium shot outside the door. Sonny is leaning over, peeking through the keyhole. Suddenly, the door opens and the doorway is filled with Dad's towering figure, his fists on his hips. Sonny jumps back. Dad motions for Sonny to go away.

24. Medium shot of Sonny's room, including doorway. He saunters in, goes to a drawer and pulls out his long Christmas list. Then he finds a pencil and checks off one of the items. *Fade out.*

25. Semi-closeup of Mother washing the kitchen floor.

26. Semi-closeup of Dad in his chair, lazily cleaning his pipe.

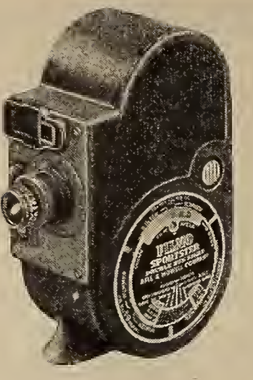
[Continued on page 472]

THE FAMILY FILM

For picture makers who like a plan, here are the holiday high jinks in fifty simple scenes

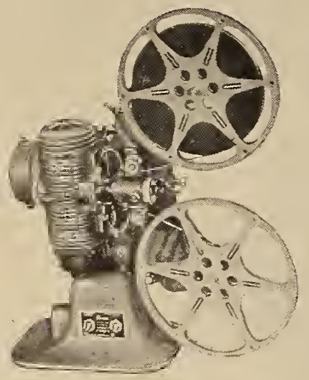
The right move is always Bell & Howell!

As A CHRISTMAS GIFT, home movie equipment with the Bell & Howell mark of quality will bring cheers from any fan! And as a fan yourself, you'll find here the very equipment you need to get *better* Christmas pictures!

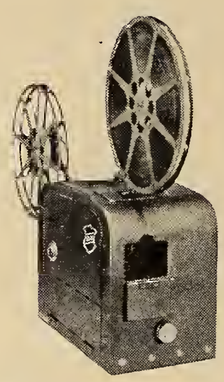


The Sportster is the *only* single lens 8mm spool-loading camera with easy "drop-in" loading, *true* slow motion and single picture release. With f/1.9 Filmocoted lens, $148.17.

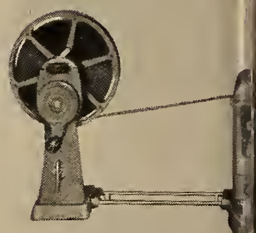
Auto Master. Only 16mm
era that automatica
lens in use. Always
million shot that wo
coted lens only, now



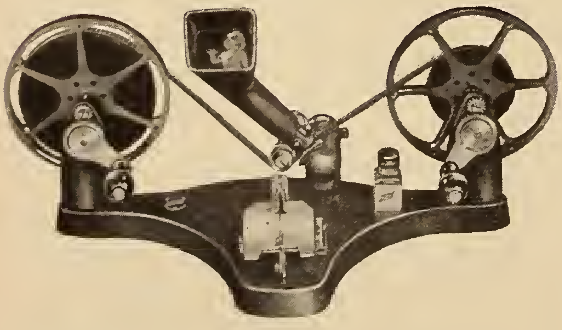
8mm Regent projector. Brighter screen pictures than any other popular make of 8mm projector, regardless of lamp wattage. Silent, all-gear drive, flicker-free projection. Now only $149.50.



16mm Single-Case Filmosound projector. Controlled film movement, steady, brilliant pictures, full, flutter-free sound. Shows sound or silent film, stops for still picture. With built-in 6-inch speaker, only $399.50. Larger, separate speakers available.

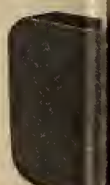


16mm Filmotion Editor. Fine
ment. Filmotion Vie
ture movies. Press le
for identifying splicin
Splicer, 2 Heavy-Dut

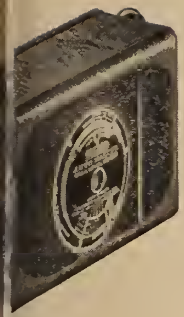


8mm Film Editor. Has features similar to 16mm Editor, but for 8mm film. Accurate, easy to operate. $51.50.

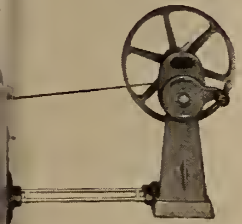
8mm and 16mm 136 Film Splicer. Easily and quickly makes *permanent* welds that pass undetected through projector. Sturdily built. $21.50.



Direct Focuser. Lets you l
16mm magazine-loadi
rate framing, extra-s
parallax. $30.33.

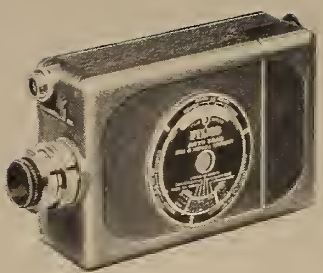


ıead magazine cam-
ches viewfinder to
for that one-in-a-
! With f/2.5 Filmo-

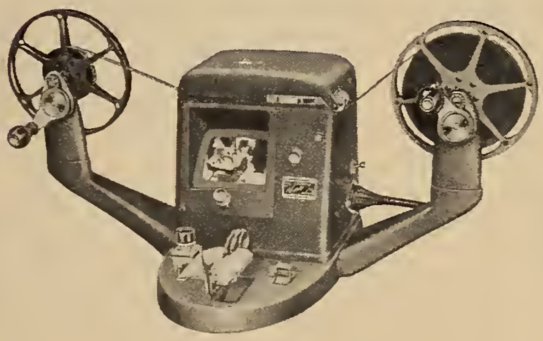


rsonal editing equip-
ws brilliant minia-
cut slit in film edge
. Includes Model 136
ft. Rewinds. $151.00.

ough the lens of any
H camera for accu-
ocusing. Eliminates



The 16mm Auto Load has all the fine features of the Auto Master, but without the turret head. Most compact of all 16mm cameras. With Filmocoted f/1.9 lens, only $185.00.



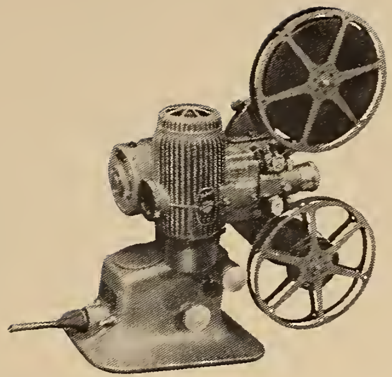
8mm Filmotion Editor. All the features of the 16mm Filmotion Editor, but for 8mm film. Includes Filmotion Viewer, Model 136 Splicer and two Rewinds for 8mm film only. $118.00.

1.—.7-inch T2.7 (f/2.5) Filmocoted B&H Super Comat, $85.25.

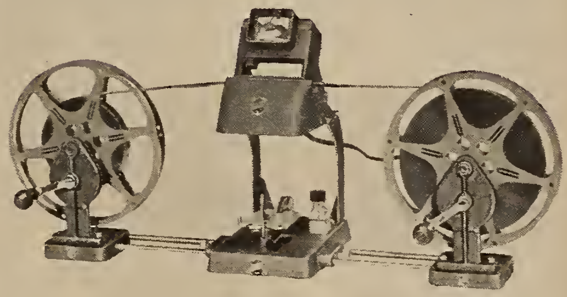
2.—2-inch T1.6 (f/1.4) Filmocoted TTH Ivotal, $169.17.

3.—2.8-inch T2.5 Filmocoted TTH Panchrotal, $171.50.

4.—4-inch T2.5 Filmocoted TTH Panchrotal, $198.34.



16mm Diplomat projector. Silent, all-gear drive—brilliant illumination—complete protection for your film. The choice of those who want superlative performance. $273.30.



16mm Film Editor. Provides brilliant enlarged single-frame image for exact choice of cutting point. Includes 136 Splicer, two Rewinds and B&H Direct Viewer. 400-foot capacity, $72.00. 2000-foot capacity, $80.00.

NOW! WORLD'S FINEST LENSES IN 16MM FIELD!
←

There's nothing finer on the market for your camera than these new Bell & Howell and Taylor-Hobson wide-angle and telephoto lenses, supplied in focusing mounts and calibrated with the now famous T-stops for absolute accuracy! Engineered according to a new design, they are the most highly corrected of *any* 16mm camera lenses of similar aperture and focal length. See them today!

You buy for life when you buy

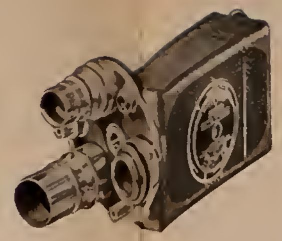
Bell & Howell

Chicago 45

The right move is always Bell & Howell!

As a CHRISTMAS GIFT, home movie equipment with the Bell & Howell mark of quality will bring cheers from any fan! And as a fan yourself, you'll find here the very equipment you need to get *better* Christmas pictures!

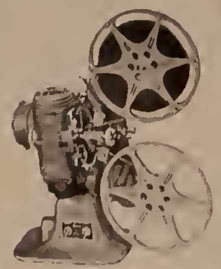
The Sportster is the *only* single lens 8mm spool-loading camera with easy "drop-in" loading, *true* slow motion and single picture release. With f/1.9 Filmocoted lens, $148.17.



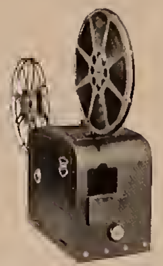
Auto Master. Only 16mm turret head magazine camera that automatically matches viewfinder to lens in use. Always ready for that one-in-a-million shot that won't wait! With f/2.5 Filmocoted lens only, now $222.51

The 16mm Auto Load has all the fine features of the Auto Master, but without the turret head. Most compact of all 16mm cameras. With Filmocoted f/1.9 lens, only $185.00.

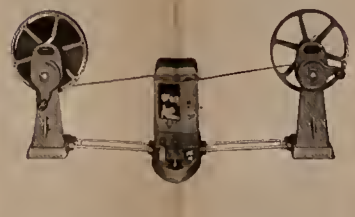
16mm Diplomat projector. Silent, all-gear drive—brilliant illumination—complete protection for your film. The choice of those who want superlative performance. $273.30.



8mm Regent projector. Brighter screen pictures than any other popular make of 8mm projector, regardless of lamp wattage. Silent, all-gear drive, flicker-free projection. Now only $149.50.

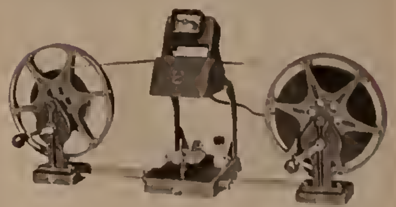


16mm Single-Case Filmosound projector. Controlled film movement, steady, brilliant pictures, full, flutter-free sound. Shows sound or silent film, stops for still picture. With built-in 6-inch speaker, only $399.50. Larger, separate speakers available.

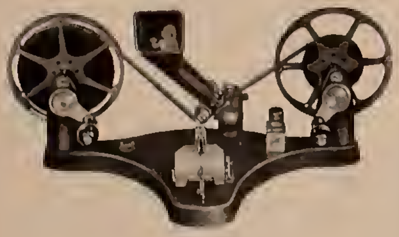


16mm Filmotion Editor. Finest in personal editing equipment. Filmotion Viewer shows brilliant miniature movies. Press lever to cut slit in film edge for identifying splicing point. Includes Model 136 Splicer, 2 Heavy-Duty 2000-ft. Rewinds. $151.00.

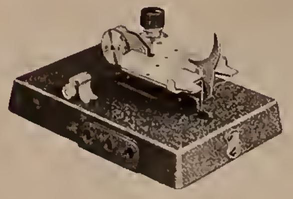
8mm Filmotion Editor. All the features of the 16mm Filmotion Editor, but for 8mm film. Includes Filmotion Viewer, Model 136 Splicer and two Rewinds for 8mm film only. $118.00.



16mm Film Editor. Provides brilliant enlarged single-frame image for exact choice of cutting point. Includes 136 Splicer, two Rewinds and B&H Direct Viewer. 400-foot capacity, $72.00. 2000-foot capacity, $80.00.



8mm Film Editor. Has features similar to 16mm Editor, but for 8mm film. Accurate, easy to operate. $51.50.



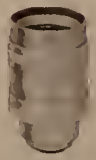
8mm and 16mm 136 Film Splicer. Easily and quickly makes *permanent* welds that pass undetected through projector. Sturdily built. $21.50.

Direct Focuser. Lets you look through the lens of any 16mm magazine-loading B&H camera for accurate framing, extra-sharp focusing. Eliminates parallax. $30.33.

1.—.7-inch T2.7 (f/2.5) Filmocoted B&H Super Comat, $85.25.

2.—2-inch T1.6 (f/1.4) Filmocoted TTH Ivotal, $169.17.

3.—2.8-inch T2.5 Filmocoted TTH Panchrotal, $171.50.



4.—4-inch T2.5 Filmocoted TTH Panchrotal, $198.34.

NOW! WORLD'S FINEST LENSES IN 16MM FIELD!

There's nothing finer on the market for your camera than these new Bell & Howell and Taylor-Hobson wide-angle and telephoto lenses, supplied in focusing mounts and calibrated with the now famous T-stops for absolute accuracy! Engineered according to a new design, they are the most highly corrected of *any* 16mm camera lenses of similar aperture and focal length. See them today!

You buy for life when you buy

Bell & Howell

Chicago 45

EQUIPMENT SURVEY: 8

A representative roundup of photo lamps and lighting units

PRESENTED on these two pages is a fact and photo examination of lighting units suitable for home use. Because of the diverse and very considerable number of such units currently available, the reader should understand that those pictured here are representative only. Their use as examples of their types should not be construed as a specific and selective recommendation. To select his lighting units wisely from among the types offered, the reader is urged to examine the survey data in direct connection with the discussion, *Choosing Your Lighting Units,* on page 463. Survey is in four groups: lamps, flood units, spots and booms, and lighting bars.

FLOOD LAMPS

GENERAL ELECTRIC CO.

Lamp No.	Approx. watts	Rated life at 115 v.	Amperes at 115 v.	Color temp.	Screw base	List price
1	250	3 hrs.	2.2	3400° K	Med.	$.16
2	500	6 hrs.	4.4	3400° K	Med.	.30
RFL-2	500	6 hrs.	4.4	3400° K	Med.	1.05
RSP-2	500	6 hrs.	4.4	3400° K	Med.	1.20
375w-MB	375	4 hrs.	3.3	3400° K	Med.	1.25

Blue-glass Photofloods—B-1, $.30; B-2, $.60—are offered for use with Daylight Kodachrome and to supplement daylight.

FLOOD LIGHTING UNITS

EASTMAN KODAK CO.

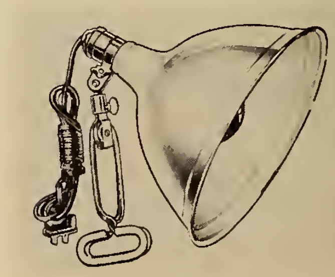
Vari-Beam Clamplight, 12" semi-matte spun aluminum; adjustable socket creates flood to semi-spot beam; positive C-type clamp, felt padded with handle; No. 2 lamp; $9.75, less lamp.

Vari-Beam Standlight, 12" semi-matte spun aluminum; adjustable socket creates flood to semi-spot beam; tubular stand to 5½' height on heavy steel, padded base; No. 2 lamp; $15.00, less lamp.

Twin Kodaflector, 12" polished aluminum, collapsible; tripod stand to 6' height; No. 1 or No. 2 lamp with adapter; $5.00, less lamps.

JAMES H. SMITH & SONS CORP.

Victor C-1 clamp light, rubber sheathed spring with friction swivel; heat-proof socket and switch; 10' cord; No. 1 or 2 lamp; RFL-2 shown; $.40, less lamp and handle.



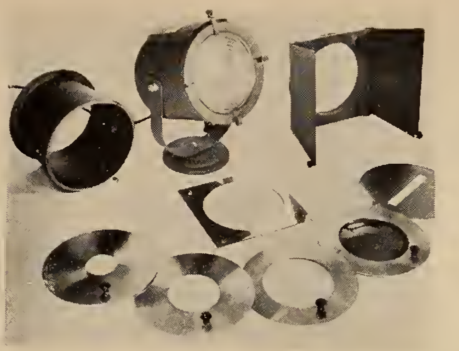
Victor No. 90 Thrift Unit; 10½" semi-matte aluminum reflector; Victor C-1 clamp, 6' cord; $2.45.

Note: There are ten other Victor reflector units, ranging in size from 5" to 18" and in price from $2.55 to $17.25; offered for use with them are six types of stands, priced from $2.45 to $23.90.

SPOTS AND BOOMS

BARDWELL & McALISTER, INC.

Baby Keg-Lite: durable steel housing, heat hardened gray crackle finish, ample ventilation, door in rear for easy bulb change, 25′ heavy duty cable; double-rise steel tubing stand, extends from 4′ 1″ to 9′, rubber tired collapsible base; mirror reflector and fingertip focusing lever project beam through Fresnel lens from 4° filament-free spot to 50° flood; GE medium bi-past 500 watt T-20 lamp or 750 watt T-24 for Type A Kodachrome at 3350° Kelvin; other 500 and 750 watt units for 3200° K color films and black and white; full line of accessories include barndoor, set of 4 snoots, diffuser, foco-spot and table base; $69.25, less lamp and accessories.



DISPLAY LIGHTING, INC.

Fresnel Photospot (SF560); gray crackle steel housing, full ventilation; table style stand, or by adapter to Numacushion stand ($25) two-section steel tubing, extends 3′ 7″ to 6′ 4″, rubber tired, ball bearing collapsible base; focusing lever projects beam through 6″ Fresnel lens from spot to flood area; medium screw base 300, 500 or 750 watt lamp; barn door ($8), spot shade ($5), outside framing masks ($2.50 for 4) and diffuser ($.75); $19.50, less lamp and accessories.

GOLDE MANUFACTURING CO.

Hi-Liter; stamped steel brown wrinkle finish housing, double walled for fast cooling, 8′ cord; table style stand, 360° tilt controlled by removable panning grip, or by adapter to tripod or light stand; spherical chrome reflector and finger-tip focusing project beam through 3″ Fresnel lens from spot to flood area; 200 hr. 100 watt G-16½ lamp; color frames and GoldE Simplex adapter for stand; $10.00, less lamp and accessories.

Bantam Super Spot; cast aluminum front and rear, heavy iron base, in black wrinkle finish, fluted for rapid ventilation, with wire hand guard; table type stand, or by adapter to tripod and light stand; triple plated first-surface reflector and push-pull focusing control project filament-free image through 4½″ Fresnel lens from spot to flood area; GE medium bi-post 500 watt T-20 lamp in heat-proof prefocus socket; $17.00, less lamp.

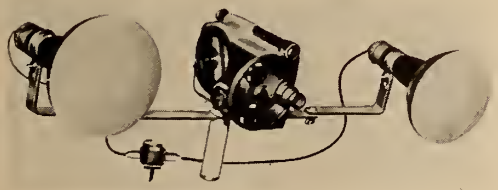
Standard Giraffe (SB500) and Giraffe Cub (SB500C); two-section steel tubing stand and adjustable boom, extends maximum height 11′6″ for Standard, 7′11″ for Cub; flood type lamp for 300, 500 or 750 watt medium screw base; $89.50 for Standard, $79.50 for Cub, tax included but less lamp.

Note: similar booms, complete with Fresnel Photospot, are offered at $119.50 (Fresnel Giraffe) and $106.50 (Fresnel Cub), tax incl., less lamp.

JAMES H. SMITH & SONS CORP.

Victor Mini-Boom; Victor No. S2 stand as pictured; swivel mounted boom to stand for 30″ overhang and maximum 10′ height; 660 watt keyless nickel-plated socket with 15′ high temperature-resistant plastic cord and switch; $8.95 for boom and stand, less lamp.

LIGHTING BARS



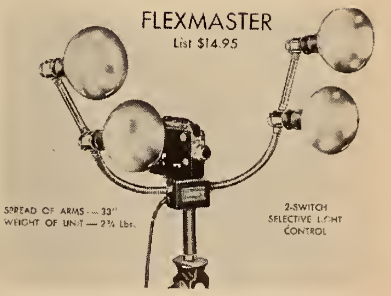
AMERICAN PRODUCTS CO.

Action-Lite No. 503, two-lamp, fully adjustable sockets with separate switches and 9′ cord, aircraft aluminum folding frame, with tripod-fitting handle; $4.95, less RFL-2 lamps.

Action-Lite No. 504 (not pictured), similar to No. 503, but with four sockets (two above and two below bar) and 10′ cord; $8.20, less 375 watt MB lamps.

A. L. BENSEN & CO.

Bensen-Light, two-lamp, horizontally adjusting sockets with master switch and 20′ cord, satin finished aluminum frame and tripod mounting handle weigh 20 oz.; $3.95, less RFL-2 lamps.



MAYFAIR MANUFACTURING CO.

Flexmaster, four-lamp, fully adjustable sockets mounted on flexible metal arms, with one switch each arm and 10′ cord, tripod fitting handle; $14.95, less 375 watt MB lamps.

Multi-Lite (not pictured), four-lamp, rigid bar unit with high-low switch each lamp pair and 10′ cord; $9.95, less 375 watt MB lamps; Multi-Lite Jr. (not pictured) two lamp unit similar to above, $6.95, less lamps.

JAMES H. SMITH & SONS CORP.

Victor Arm-Lite, aluminum bar and two Victor semi-matte aluminum reflectors for No. 2 photofloods under master switch, tripod fitting handle; mfgr. claims combination equals light output of bars mounting four RFL-2's and without danger of overload; $9.95, less lamps.

TESTRITE INSTRUMENT CO.

Handilite No. 55, two-lamp, rigid bar unit with master switch and tripod fitting handle; $4.50, less RFL-2 lamps.

Handilite No. 55/4 (not pictured), four-lamp, rigid bar unit similar to above with high-low switch and built-in fuse; $8.75, less 375 watt MB lamps.

16mm. scenes by Sidney Moritz, ACL

CLOSEUPS command attention, whether in your holiday coverage or month by month records of family activities.

Christmas a la carte

For Yuletide producers who plan their own, here are suggestions on scripting, scoring, editing and titling

SIDNEY MORITZ, ACL

CHRISTMAS! The word itself bespeaks so much—gaiety and solemnity, happy children and smiling elders, the snow white beauty without, the festive scenes within. Here indeed is movie material extraordinary! So let us in this discussion give thought on how to produce a Yuletime movie that will be different—a picture to entertain groups unknown to the filming father, to delight those closest to him and to intrigue those who appear therein.

First, what about equipment? Well, here are the items you *must* have—or there's no movie: one camera, 8mm. or 16; one lens, preferably fast in speed; a supply of color film and a few lighting units. As for the last named, you'll find plenty of aid in this very issue on their use. Suffice it to say here that only two No. 2 flood bulbs in metal reflectors and placed 8 feet from the subject will give you an exposure of *f*/2.8. In addition to the "musts" above, here are additional items which *do* help: one tripod, for rock steady and carefree camera handling; one exposure meter; one tape measure for those crystal clear closeups, and, if possible, a wide angle lens or attachment to supplement your standard lens.

But don't worry too much about elaborate equipment. Elaborate, or at least careful, planning in advance is far more important—and it's free for the effort. Happily, Christmas is one holiday for which preparations are often made well in advance. Thus, the movies which depict these preparations may likewise be filmed weeks before (or after) the Yuletide season. Don't rush either your picture or your people. For example, if the cameraman's wife is an understanding cooperative soul, she could stage the making of Christmas cookies or the baking of the cake especially for the film. Closeups of gifts being wrapped likewise could be filmed ahead of time. The purpose, of course, is to photograph as much of the picture as possible before the busy, fleeting moments of the actual holiday festivities.

Basic Christmas themes are as varied as the endless stories which have been written of the holiday. Hence, a movie maker's treatment of it will present that aspect which appeals most personally to him. The spiritual import may inspire some. Others may be fascinated by the beauty of the wintry outdoors and will make that their movie theme. But most family filmers will use the Christmas holiday for picturing the happiness of those dearest to them.

So let us confine ourselves to a specific example of how this most popular Christmas subject, the family, could be covered in an advance film plan. The participants would be some young children, their parents, a grandmother and grandfather, an engaged couple and some teen agers. Why not show in separate groupings how each anticipates Christmas, prepares for it and then enjoys the bounty it has brought them. These somewhat separate sequences can easily be tied together. Perhaps there's an invitation from Grandma, either by letter or by word, to attend the Christmas dinner at her house. Perhaps the film opens with one of the teen agers working on his high school home assignment in English—a composition on how Christmas was celebrated in his family. Through the flashback technique, the succeeding sequences could be introduced in illustration of what the student is writing, titled in each case by closeups of his composition.

Whatever your theme, remember that action makes for interest and closeups command attention. Closeups of Grandpa and Grandma at the dinner table, the engaged couple lost in each other's presence, the hectic activities of the teen agers, all lend themselves to variety of viewpoint and effective cross cutting. Keep these ideas in mind as you plan your picture.

[Continued on page 475]

CHOOSING YOUR LIGHTING UNITS

Flood lights, spotlights, bar lights or boom lights. Here's what you'll want to know on their design and use

DR. GILBERT W. SCHWARTZ, ACL

ELSEWHERE in this issue of MOVIE MAKERS, in *Equipment Survey: 8*, there is presented a representative selection of the lighting units currently being offered for use in home filming. It is, of course, representative only, since the different types and brands of lamps, reflectors, spotlights, lighting bars and accessories are legion. Because of this profusion of equipment, this discussion will attempt to outline the fundamental features to be considered in their selection.

THE LAMPS AVAILABLE

The basic element in lighting is, of course, the lamp. The technical characteristics of these units—such as wattage, amperage, rated life and type of base—are itemized in the equipment survey. These facts need not be repeated here. It is possible, however, to add other data on their use which may be of practical aid and interest.

Primarily, the number of lamps that the home filmer can use will depend on the wiring and fusing of his home. This generally is for 15 amperes. With this figure in mind, we see that no more than six No. 1's, three No. 2's or four of the new 375 watt flood bulbs can be used safely on any *one* house circuit. It is often the case, however, that a home or apartment will be wired with two or more circuits, on each of which a maximum 15 ampere load can be carried.

USE DETERMINES TYPE

The second point to be considered in any lamp purchase is the purpose for which it will be used. The No. 1 photoflood is now generally employed only for small, special flood lighting assignments or to replace during filming the normal home lighting bulbs in stand or table lamps which appear in the scene. The No. 2 photoflood, used either in a metal reflector or in the built-in reflector (RFL-2) type, is the universally popular unit for overall flood lighting on the home set. Supplementing it is the RSP-2 lamp or the spotlight for pushing illumination into far corners or for the special effects of back lighting.

All of these units create a light color balanced for use with Type A Kodachrome (3400° Kelvin). The B-1 and B-2 lamps, housed in blue glass, are for use indoors in combination with daylight and are balanced for outdoor Kodachrome. The 500 watt PS-25 bulb is color balanced at 3200° Kelvin and is intended for use with Tungsten Type Ansco Color. It should not be used with Kodachrome. It is *not* itemized in the survey.

THE CLAMP-ON REFLECTOR

For modest expense, versatility and all around handiness, perhaps no lighting equipment exceeds in popularity the clamp-on unit. It is comprised of a strong springed arm with clamping jaws at one end and a lamp socket at the other. The socket is attached to the arm with a universal joint permitting adjustment in any direction; it may be used either with the RFL type of bulb or the simple photoflood in metal reflector.

Items to examine in the clamp-on lighting unit are the strength of the jaws, which should be rubber covered and able to hold in any position without sagging; the strength and adjustability of the universal joint; the presence of a switch in the current line, preferably near the lamp socket, and, if a reflector is part of the unit, its size and design. A 12 inch diameter is about right for the No. 2 lamp, while the reflector bowl should be made of substantial gauge metal to retain its shape and evenly etched inside for good light diffusion.

REFLECTORS AND STANDS

Handy as the clamp units are for placing a single, needed light source in an odd position, they should not be expected to replace the heavy duty sets of reflectors and stands in any well balanced lighting kit. These outfits have a number of variations, but essentially they are comprised of a collapsible metal stand, one or more adjustable cross arms and metal reflecting units for use at the arm ends.

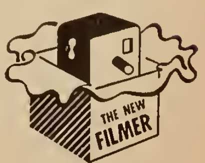
Here again sturdiness of design and construction are of first importance. The spread of the metal legs should be wide enough to prevent tipping (with its very real dangers of flying glass and possibly fire) and the feet on the legs should be rubber tipped. The central upright should be of substantial tubing to minimize weaving and to accept the pressure of thumbscrews, while the cross arms should be easily adjustable and positive locking. Height of the opened unit should be at least 5 feet and preferably more. One or more of these complete units will be the backbone of your lighting assembly.

PORTABLE LIGHTING BARS

With the advent of Kodachrome and its ability to reproduce a scene adequately under front lighting only, there have come on the market in late years any number of portable lighting units, or bars. In essence, they are nothing more than a cross arm with a central handle, equipped with lamp sockets at their ends or along their length. Some models carry two lamps, others four, while additional refinements include flexible arms, built-in fusing, separate switches and a high-low control.

The camera with all models is attached by a tripod screw in the center of the bar and the entire assembly may be carried about the set, assuring adequate light on the subject before it. Provision is also made for mounting the bar, either with or without camera, on a tripod or light stand when it is desired to use it from a fixed position.

Especial care should be taken in using the bar when it is equipped with the unshielded RFL-2 bulbs. The moving cameraman, with his eye glued to the viewfinder and his attention on the subject before him, may [Continued on page 478]



HOW TO PLACE LIGHTS

CHARLES H. COLES

THE home movie maker approaching interior lighting for the first time will do well to learn exactly how each type of lamp lights a particular subject. To find out what to do with your lighting units, let us take but a single one of them and see what it does for you.

FRONT LIGHTING

The front light (light that illuminates the front or camera side of the face) is basically important. Placed beside the camera and at its height, it produces no shadows, gives minimum contrast, reduces wrinkles and smooths the skin (see Fig. 1).

You should note also in Fig. 1 that a front light on a subject near the background creates adequate illumination on the background as well as the subject. However, a front light on a subject far from the background (see Fig. 2) produces the peculiar illusion of the subject being in a dark room, because the wall behind receives so little light.

The height at which we position any lighting unit also has marked effect on the picture it produces. In Fig. 3 we see that lighting from a low angle looks unnatural and produces curious shadows. However, a light placed about a foot or two above the level of the subject gives a much more natural appearance to the face (see Fig 4). Isn't our normal illumination usually from above?

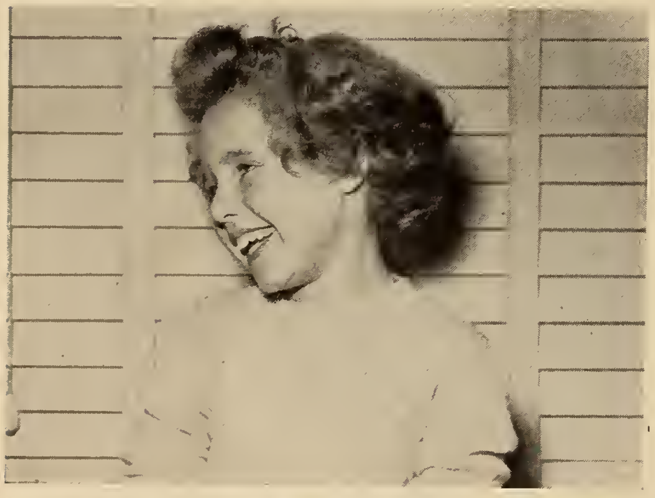


FIG. 1: Front lighting, with lamp at camera and at its height, gives minimum contrast. Note normal light on near background.

THREE QUARTER LIGHTING

We have just discovered the pleasant effect of raising the light source a little above subject level, even with front lighting. Let's now see what happens if we move our raised light source off *to one side* of the subject as well. We find (see Fig. 5) that we begin to get shadows that show our subject is not flat.

But notice how dark these shadows are and that the background again tones down when the subject is far from the wall. With the subject nearer to the background (see Fig. 6), some light is reflected back from it. If, now, a reflecting surface (newspaper will do) is placed on the off-light side of the subject, the shadows are lightened still further (see Fig. 7).

HIGHLIGHTS AND SHADOWS

However, a lighting unit may produce a wide variety of highlights and shadows depending on the type of reflector (if any) used with it and the degree of diffusion created in the original light source. A bare bulb produces brilliant highlights and hard shadows with sharp edges (see Fig. 8). For filming hard, solid objects it may be excellent, but not for faces.

The installation of the bare bulb in a reflector improves its effect immediately by softening the shadow edges (see (Fig. 7). We now have a combination of a small, sharp light source (the bulb) and a large, soft source (the reflector). If we now cover the reflector with a diffuser (cheesecloth, for example), the shadows grow so soft as to be formless. The highlights, however, are gone, too. Thus, this is a good fill-in light to kill shadows, but it is a very "dead" light and not suited for main lighting.

The popular reflector-flood bulb with built-in reflector is intermediate in effect between a bare bulb and a bulb in a metal reflector with diffuser. It is, of course, very convenient to use because of its small size compared to a reflector, but its light is not so soft and pleasing.

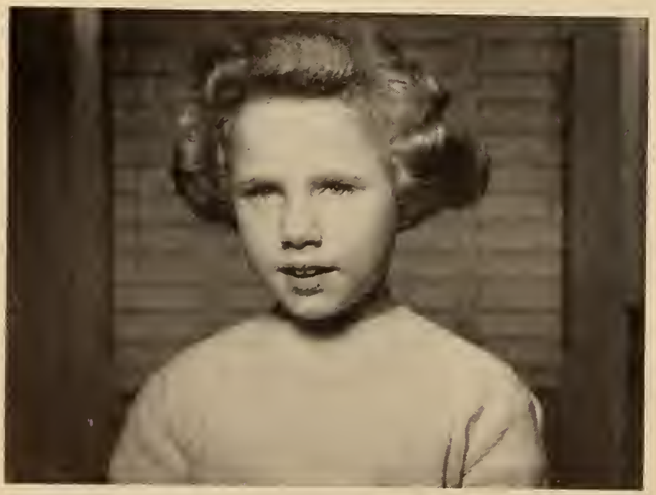


FIG. 2: Same lighting, with subject far from background, dims setting. Diffusing screen on unit also reduces light travel.

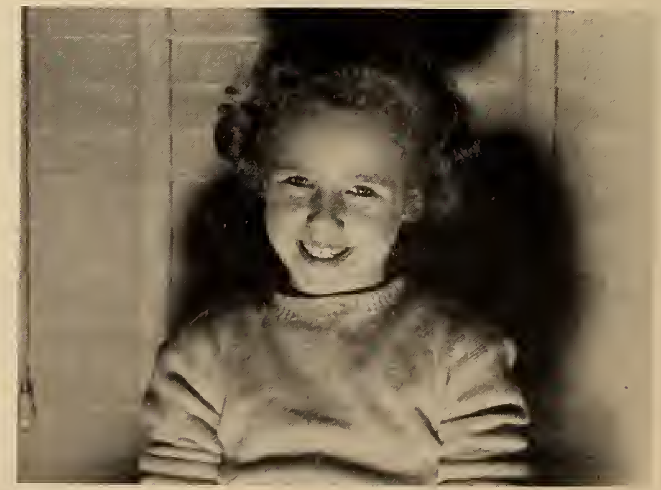


FIG. 3: Front lighting from below subject creates unnatural shadows on near background. Effect could simulate firelight.

An important property of a lamp in a metal reflector, compared to the same combination with a diffuser, is its greater carrying power. This means if your lamps can't be near your subject, don't use diffusers. Also don't use diffusers if your subject is going to move away or toward the camera. With such actions the light intensity on the subject will change too greatly.

In this connection, a rarely appreciated advantage of placing lights high is the greater uniformity in lighting this practice produces. With the light source near the camera and at the same level, the intensity on the subject diminishes rapidly as it moves away. With a light far above, this change in illumination is not so marked and more even exposures can be maintained.

To sum up, then, we can draw some general conclusions from these demonstrations of light placement. They will apply equally well whether you are using one light or two or ten: (1) keep your lights high so that their illumination will look natural and will cover the area more evenly; (2) for the pleasantest lighting, plan to have some of your units composed of regular flood bulbs in metal reflectors; (3) be sure to use a reflecting surface on the shadow side of the subject or, better still, a fill-in light with diffuser; (4) do not diffuse your main light source, since this takes the sparkle out of it; (5) keep your subject close to the background if you have few lighting units; the better way is to light the background.

Using only one lamp, a veteran movie maker presents the basic principles of interior lighting

Photographs by Charles H. Coles

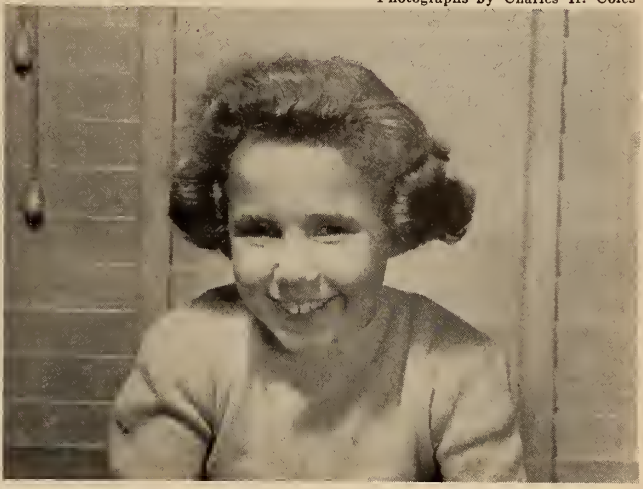


FIG. 4: Front lighting with lamp high above subject, however, gives natural effect. A reflector was used to lighten shadows.

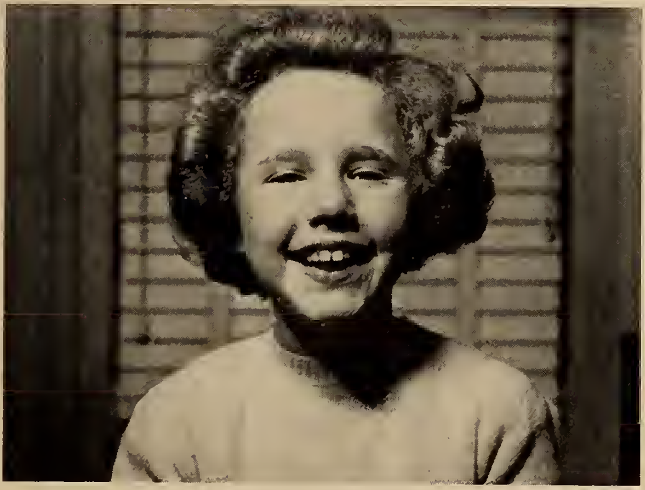


FIG. 5: Three quarter lighting, with lamp high and to side of subject, creates modeling. But dark shadows need lighting.

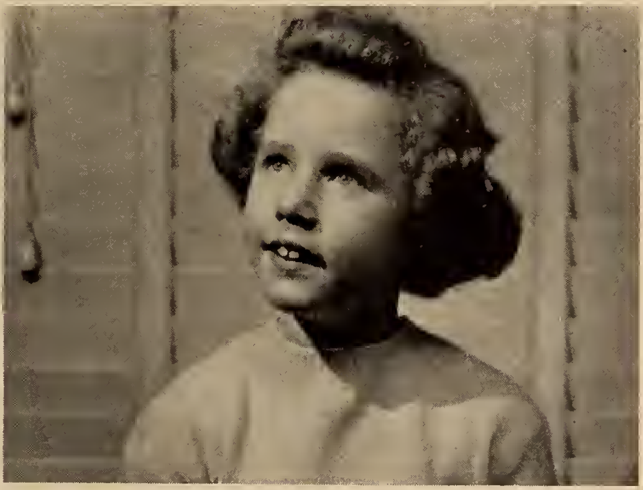


FIG. 6: With subject nearer a light colored background, some light is returned to shadow areas. More reflection is needed.

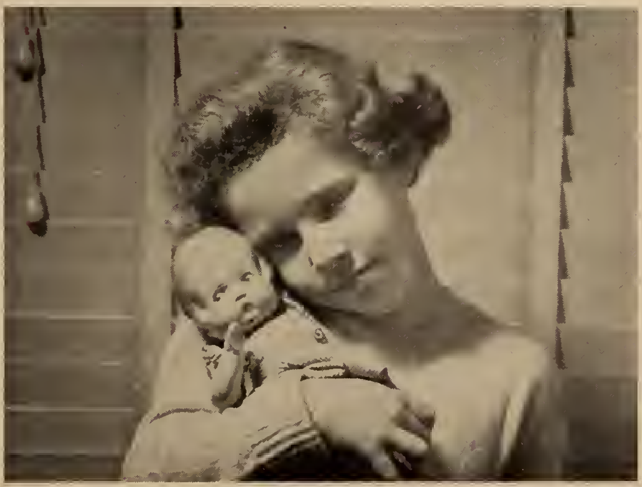


FIG. 7: A reflecting surface (or, better still, another light source) on shadow side of subject now balances contrast range.

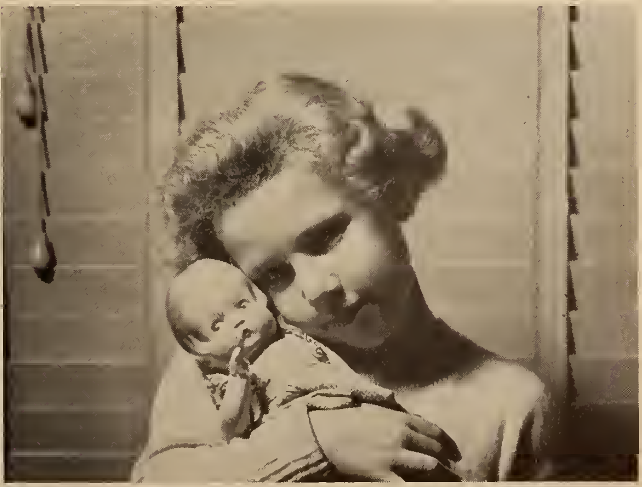
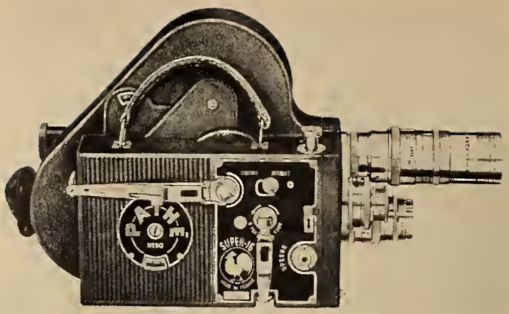


FIG. 8: Light source as well as position affects results. Here a bare bulb creates harsh, glaring highlights and deep shadows.

News of the Industry

Up to the minute reports on new products and services in the movie field



THE well known name of Pathe reappears on the amateur scene with the Pathe Super 16 camera, priced at $395, less lens.

Paillard HQ

Attractive New York headquarters at 265 Madison Avenue were opened October 27 by Paillard Products, Inc., American factory branch of Paillard, Ltd., Swiss manufacturers of Bolex motion picture equipment and Hermes typewriters.

No merchandise will be sold at the new location, according to Hans Stauder, vicepresident and general manager in charge of American activities. But the headquarters, staffed with trained personnel, will handle all phases of repair, service and educational work.

Pathe Super 16

Boasting a full-field reflex finder and focuser, which permits viewing the picture through the taking lens while shooting, the Pathé Super 16 camera was introduced to American amateur movie makers early last month. Sole distributor in the United States will be Pathé Ciné, a recently formed division of Director Products Corporation, manufacturers of the Norwood Director meter. Robert E. Brockway is president of both companies.

Other features of this new precision product are a built-in variable shutter, providing for fades and lap dissolves; a six-step speed range of from eight to eighty frames per second; a governor-controlled, Swedish steel spring, running thirty feet at a winding; a three-lens turret accepting all standard C mount lenses; an optical viewfinder corrected for lenses of varied focal length; a built-in hand crank for forward or reverse operation; footage and frame counters which add or subtract automatically for forward or reverse filming; a single frame device providing for instantaneous or time exposures, and a light weight of less than five pounds. An 8mm. model of exactly similar capacities is promised for 1950.

The Pathé Super 16, a product of the well known French Pathé Cinema, is priced at $395 (less lens). It will soon be available in increasing numbers, it is said, in such major trading areas as New York, Chicago, San Francisco, Los Angeles, Seattle, Miami and Boston. Pathé Ciné headquarters are at 521 Fifth Avenue, New York City.

MAXIMUM display is offered by the Bolex showcase at the new headquarters of Paillard Products, Inc., 265 Madison Avenue, N. Y. C. A projection room for consumer convenience is in the same offices.

Kodak booklets

Two popular booklets — *Visual Aid Sources for Motion Pictures and Filmstrips* and *Selected References on Photographic Visual Aids*—have been extensively revised by the Eastman Kodak Company. Copies of both booklets may be obtained without charge, on request to Sales Service Division, Eastman Kodak Company, Rochester 4, N. Y.

Movievox in East

The Movievox Company, manufacturers of the Movievox sound synchronizing system, has appointed Wells Movie Products, 3168 Wissman Avenue, New York 61, N. Y., as exclusive Eastern distributor. Demonstrations of the Movievox system, either for groups or individuals, may be arranged by writing the distributor or by calling Mr. Weledniger at TAlmadge 2-8024 or TAlmadge 3-9644.

Lite-O-Stat

A convenient new plug that fits into any wall outlet will simplify the life of the harassed projectionist. When both projector and room light are plugged into the two sides of Lite-O-Stat, the room lamp will go off as the projector is turned on. When the projector is turned off, the room lamp goes on. Differences of resistance potential is the engineering principle involved. Full details may be had by writing Viewlex, Inc., 35-01 Queens Blvd., Long Island City 1, N. Y.

Eye-level focus

Paillard Products, Inc., announces that the new Bolex eye-level focus attachment will be included on all future Bolex Model H cameras as standard equipment at no increase in price. The new feature provides for convenient use of the visual focuser, long a feature of Bolex H-16 and H-8 cameras, from operating position behind the camera.

The eye-level focuser enlarges the image ten diameters as further insurance of sharp focus. Owners of older Model H cameras can have the device added to their present instruments for $37.75 (plus tax) through their local dealers.

Foton reduction

The Bell & Howell Foton, first and only still camera offering T-stop lens calibration, has been reduced in price to $498 including tax. It is manufactured, of course, by Bell & Howell Company, 7143 McCormick Road, Chicago 45, Ill.

Victor redesigns

A completely redesigned amplifier has been announced for the Victor Triumph 60 16mm. projector. Other Victor revisions include a new rubber mounted ball bearing type motor for the Victor Envoy, Lite-Weight and Triumph 60 models.

The new Triumph 60 amplifier features a high reserve gain which is sufficient to provide reserve output at voltage as low as ninety volts. A 60 db signal-to-noise ratio at normal operating levels makes the amplifier noiseless in performance. Output of the amplifier has a range up to twenty six watts with less than two percent harmonic distortion.

THROUGH the lens focusing from behind the camera is possible with the Bolex eye-level focus, a new feature of Bolex H model cameras.

Eastman House opens

In Rochester, N. Y., the world's greatest museum of photography opens as a memorial to George Eastman

WITH the symbolic cutting of a strip of motion picture film, George Eastman House, in Rochester, N. Y., was formally opened to the public at 2:00 o'clock on the afternoon of November 9, 1949. Mrs. George B. Dryden. the niece and only living relative of the late George Eastman, was the one chosen thus to swing wide the doors. It was justly so.

For, this unique institute—"to further the knowledge of photography's means, accomplishments and potentialities in every field"—is housed in the former home of photography's greatest benefactor. Here Eastman, the artisan, worked with his hands in a small workshop. Here Eastman, the music lover and philanthropist, listened with friends to the great pipe organ installed in the splendid central hall of his mansion. And here too Eastman, the industrialist, spun those dreams of mass manufacturing which made "kodak" a generic word for camera and put photography within the reach of all.

One's visit to Eastman House begins as you approach the Corinthian columned portico of the stately Georgian Colonial mansion. Within the main entrance is a spacious entrance hall from which a grand staircase sweeps up to the second floor. To the right of this hall is the East Living Room, where the first portions of the photographic collection are displayed.

One sees here an amazing amount of material leading up to the first real photographs. A small *camera obscura*—the first means of imaging an outdoor scene on a wall, table or ground glass—is displayed. Included in this exhibit is an original 1839 camera bearing Daguerre's personal stamp of approval, precise replicas of Fox Talbot's first cameras and a copy of his great book. *The Pencil of Nature.*

In the great Music Room—which is the largest room in the house—visitors will get their first glimpse of many priceless historical items which reveal the actual beginnings of the photographic processes. Here, for example, are Daguerreotypes, Talbotypes, pictures made by the wet plate process and with dry plates, as well as examples of the equipment used in all such processes.

BEAUMONT NEWHALL, curator, holds a Model A Cine-Kodak as he checks stored equipment.

In this Music Room stand units with which, by pressing a button, one can see three minute color motion pictures showing how a Daguerreotype or a Talbotype was made, or how pictures were created by the old wet plate process. Also on exhibit are an unusual collection of detective cameras and the complete photographic outfit owned by Dr. Bemis—one of the first photographic kits in the United States—together with the original bill of sale.

ALL EXHIBITS, as with this early projector, are reconditioned before going on display.

Adjoining the Music Room is the Dining Room, where the exhibits are devoted to items related to George Eastman personally. His biography is told in pictures, documents, words and objects, including portraits, his first account book, experimental photographs taken on his first film and, among many other exhibits. the first Kodak cameras.

The exhibits on the first floor also include two galleries rebuilt for conferences and the display of photographs and a corridor leading to the contemporary photographic exhibits in another building. A history of a hundred years in photographs is currently displayed in the galleries, while in the corridor is being shown the history of lenses, from the first specially constructed photographic objectives of Chevalier and Voigtlander to the anastigmats of Goerz and Zeiss.

On the second floor of this remarkable institute the development of amateur photography is traced in many different ways. A spectacular diorama portrays a wet plate photographer of the 1870's, complete with assistant and authentic portable darkroom, preparing to photograph the lower falls of the Genesee. The evolution of shutters and improvements in amateur cameras, from plate magazine to roll film and film pack cameras. are also shown.

A PRAXINOSCOPE, early simulator of movies, can be operated by visitors to Eastman House.

On this floor, as well, one can see a typical portrait studio of the 1890's—complete with painted background, subject and photographer. Another exhibit of more than passing interest is one that traces the development of the "miniature" camera — which, dating back to 1860, is not of quite such recent vintage as one might think.

No exhibit in the institute, however, is more interesting than the one which traces the development of motion pictures. Here everything moves. One can press a button and watch a praxinoscope, a phenakistoscope or a zoetrope—in which colored drawings were made to appear animated—in motion. The same thing is true of projectors and cameras produced by such early experimenters as Lumiere, Demeny, De Bedts and Armat. Here, too, one will find negatives, prints, apparatus and notebooks compiled by Eadweard Muybridge, the early photographer who made some of the first successful studies of motion.

Other early motion picture displays include printers, cameras and perforators of the period from 1900 to 1920, and some of the earliest substandard home movie outfits.

Director of Eastman House activities will be Oscar N. Solbert, an intimate of George Eastman and formerly on the executive staff of the Eastman Kodak Company. Beaumont Newhall. photographic historian and author of the recent *History of Photography*, will be curator of exhibits. Eastman House will be open to the public from 10:00 a.m. to 6:00 p.m. on weekdays and from 1:00 to 9:00 p.m. on Sundays. There will be no admission charge.

MAKE
Christmas
MOVIES

PH-375

. . . with the new
MEDIUM BEAM
G·E REFLECTOR
PHOTOFLOODS

Their coverage is designed for most movie camera lenses. Gives you more usable light, for less current . . . only 375 watts. Planned for use in pairs . . . they're grand for color. (Good for stills, too!) Get some of these new G-E Reflector Photofloods and be ready to film your Christmas!

IDEAL FOR THESE UNITS
You can put 4 lamps on one circuit! And it's so easy to follow action.

You can now get a complete package—lamps and bracket, in a handy carrying case. Ask your dealer.

Remember . . . G-E Lamps for every photographic purpose

GENERAL ELECTRIC

The Ten Best

[Continued from page 455]

Bert Seckendorf and Vic Watson have put together an appealing children's holiday film combining live action with animation. The live action interludes show a father reading the poem to his young son on Christmas Eve, with the familiar lines superimposed at the base of the scene. These connectives then fade out to miniature sets in which animated figures re-enact the well known story of St. Nick. The film suffers from some underexposure and uneven animation in places, but it offers a very pleasant holiday item.

ADVENTURES OF LASSIE: Raymond Berger has based his film on the familiar story of a dog that finds his way back home from a long distance, paralleled with a little girl's grief at the dog's absence. Imprisoned accidentally in the luggage compartment of a parked car, Lassie, a magnificent Collie, is driven miles from home before his equally accidental release. As the dog turns homeward, Mr. Berger maintains the suspense of his adventures over difficult terrain with admirable skill. A little closer cutting in the final reunion scenes at home would have heightened the dramatic quality. The few long shots in this 8mm. film are outstandingly executed, and there are touching closeups of the little girl as she mourns her pet.

ALASKAN GOLD: Alan Probert's *Alaskan Gold* is an extremely competent, step by step analysis of the placer mining of gold, from the early days of the Gold Rush to today's massive and highly integrated industrial systems. Mr. Probert shows an enormous amount of technical detail, but his explanations help the layman avoid most of the boredom frequently encountered in such treatments.

ANYTIME AFTER SIX: When darkness envelops the land and all sensible folk are safe in their beds, it is then, 'tis said, that the disembodied creatures disport themselves in and around the lonely cemeteries. A grave subject for a filmer, but Earl H. Sparks has created from it as zany a witches' comedy as the Walpurgis Night of unholy legend—or the madcap merriment of the Marx Brothers. Resourceful and adept technical handling, plus a lively if perverse imagination, imbue this phantom farce with high good humor and, shall we say, a haunting charm?

BOLD BADMEN: Handsome and hard hitting, *Bold Badmen* is a Western filmed as Westerns should be filmed—without romance, without singing, but with plenty of shooting, plenty of horsemanship and plenty of very tough looking and acting characters. Casimer V. Zaleski knows that movement makes a movie. *Bold Badmen* is crammed with

Mono-Color!
SEPIA DELUXE (amber)
AZURE DELUXE (blue)
SCARLET SUPREME (red)
3 UNIQUE FILMS
for all double 8mm. single 8mm. and 16mm. cameras...

All 3 feature
- NO FILTERS FOR CAMERA OR PROJECTOR REQUIRED.
- PROJECTS RICH WARM HUE, ENHANCING EVERY SCENE.
- EXPOSURE INDEX... 20-5
- GUARANTEED FRESH STOCK!

ESO-S Safety Film
ASK FOR MONO-COLOR AT YOUR DEALER'S

Available in....
- 8mm (DOUBLE & SINGLE)
- 16mm

(PLEASE MAIL DEALER'S NAME IF HE CANNOT SUPPLY YOU)

ESO-S, INC., 47th. & HOLLY, KANSAS CITY, 2, MO.

STOP APOLOGIZING FOR YOUR MOVIE TITLES

Write today for a FREE A-to-Z Sample Title Test Kit. Make titles that are different . . . better and tailored to your taste. Try our method . . . FREE. COMPLETE COLOR OR B.&W. OUTFIT $6.50

A-to-Z MOVIE ACCESSORIES
175 Fifth Avenue Dept. M New York 10, N. Y.

LOOK!
NEW WESTERN FILM!
"Shooting Straight"—fast-moving cowboy film starring GENE AUTRY. 50 ft. 8mm only $1.75. Also 8 & 16mm Sports, Comedies, Old-Time, Musicals and world-famous Disney Cartoons!
$1.00 up. Your dealer or direct

Big, FREE Catalog on request. State 8mm, 16mm or Sound . . . Your dealer or Lab. H

HOLLYWOOD Film ENTERPRISES Inc.
6060 SUNSET BLVD., HOLLYWOOD 28 CALIF.

MAXIM WINNER TELLS ALL!

Glen Turner, ACL, Maxim Award winner for 1949, will tell his own story of the 8mm. production of
One Summer Day
in January MOVIE MAKERS

8MM—16MM
KODACHROME
BLACK & WHITE
ELECTRONIC CONTROLLED
MOVIE DUPLICATES
8MM Enlarged to 16.
16MM Reduced to 8.
Free Catalog on Request.
NATIONAL CINE LAB
BOX 4425 • WASHINGTON 17, DC

HOME MOVIES
DESIGNED TO DELIGHT!

The Very Latest
New 100 ft. releases 16mm $6.00, available in sound; 8mm $5.50.

HELENE DIST. CO.
182 Peace St. Prov., R. I.

FREE LIST ON REQUEST

both kinds—physical and cinematic. Unfortunately, the physical condition of the film (which was inexcusably scratched and dirty) did much to restrain the enthusiasm of the judges for a melodrama of real power.

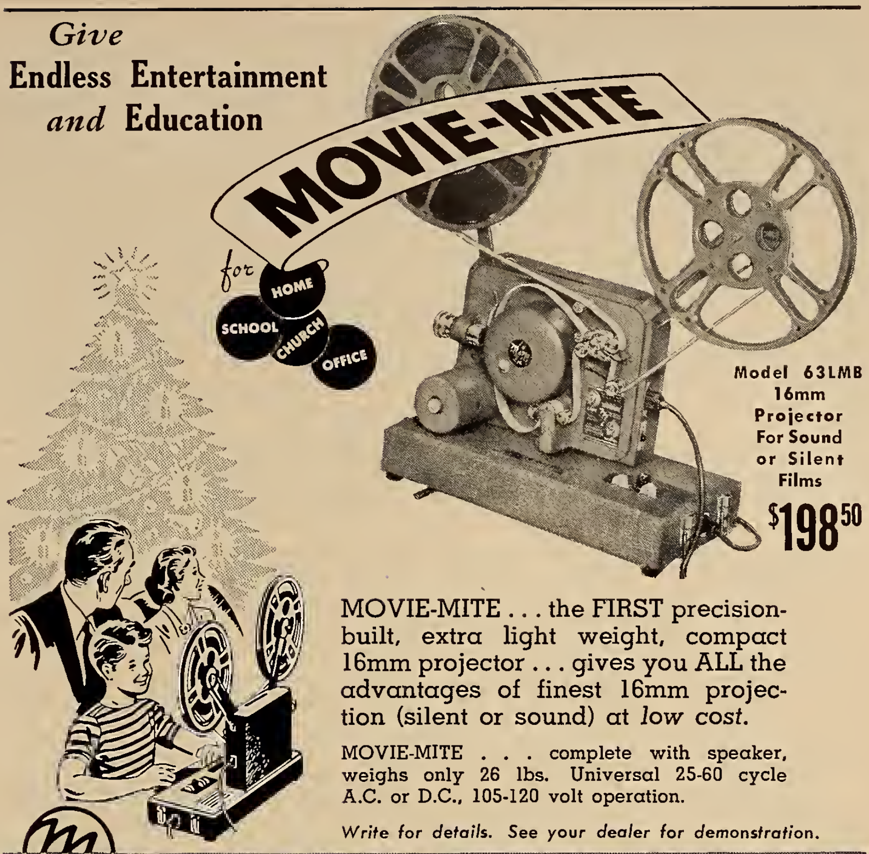
CALEDONIAN CHRONICLE: Esther Cooke showed intelligence and imagination in organizing the material of this travel study of Scotland, so that even the least observant should get from it a truly representative feeling of that doughty land. Well written titles serve as titles should, to infuse in the film pertinent data not shown in the scenes; technically, a less fussy style of title lettering would have been an improvement. Mrs. Cooke's slight camera unsteadiness in scenes of the King and Queen of England at the Scottish festival was understandable, for undoubtedly tripods were barred from that event. There were, however, a few other uneven shots that seemed to us questionable in value. Restrained use of bagpipe recordings highlight a generally effective musical score.

CORNUCOPIA REVISITED: The Nordic sons who fish the icy waters of Lake Superior are the heroes of this story of Minnesota's northland. William C. Kuhl, in recording their struggles against nature for their daily livelihood, focuses attention on a single incident of one day's catch. The suspense element is effectively built up, the climax followed by quietly declining action to the end title. The camera technique is uniformly excellent. A less personal viewpoint in the narrative and a stronger musical scoring would have improved the overall quality of the presentation.

FIRST DATE: The trials, tribulations and eventual triumphs of a teen aged young man embarked on his initial evening engagement are engagingly portrayed by John C. Sherard in *First Date*. Even the traditional nuisance role played by junior members of the girl's family is given a new angle—a trained flea circus on the loose. But this bit of business and others in a basically imaginative comedy are, on occasion, drawn out too much for the best dramatic pace. Outstanding in the film, however, is Mr. Sherard's use of Type A Kodachrome outdoors without the corrective filter to simulate moonlight.

GASPESIA: Gannets are treated exhaustively and other aspects of life on Gaspé lightly in W. A. Levett's *Gaspésia*, a sound and often informative study of this tiny Canadian community. Mr. Levett has his Kodachrome under crisp control, and the strong textures in many of his sequences lend authenticity to a generally able film. The life of the gannets is admirably handled, though the time devoted to them tends to give the film a split personality.

HARMONY OF THE BEES: Out of his personal experience, C. H. Bacon has produced an intimately documented


MOVIE-MITE
for
HOME
SCHOOL
CHURCH
OFFICE
Model 63LMB 16mm Projector For Sound or Silent Films
$198.50

Give
Endless Entertainment
and Education

MOVIE-MITE . . . the FIRST precision-built, extra light weight, compact 16mm projector . . . gives you ALL the advantages of finest 16mm projection (silent or sound) at *low cost.*

MOVIE-MITE . . . complete with speaker, weighs only 26 lbs. Universal 25-60 cycle A.C. or D.C., 105-120 volt operation.

Write for details. See your dealer for demonstration.

MOVIE-MITE CORPORATION
©1945 1105 E. Truman Road Kansas City 6, Mo.

CHRISTMAS FOREVER WITH
Neumade Motor Driven Rewinds

Model PD-1 (Complete Unit) as shown The gift desired by every Movie Maker! Smooth running ball bearings. Easily operated . . . variable speed control—slip clutch for even tension. **Price $105.00.**

Model PD-2. Single Unit. Ball Bearing Power Drive Rewind End only with foot speed control, slip clutch and throw-out clutch. Easily mounted. **Price $87.50.**

Complete Assembly for hand rewinding and editing:
No. 1 Board complete with two geared ends (2000 ft.), rewinds, Griswold Jr. Splicer, Cement holder and cement mounted on white enamel panel. Price $42.00.

SEE YOUR DEALER TODAY!

Other 16mm aids ideal for Christmas giving! Film Cabinets, Racks, Splicers, Tables, Reels, Cans, etc.

Neumade PRODUCTS CORP.
330 W. 42 ST. NEW YORK 18, N. Y.

Mr. Euclid is our pal!

For he helps us make better reflectors!

You see, a long time ago Euclid discovered it was possible to compute deflection of light rays by geometric formula.

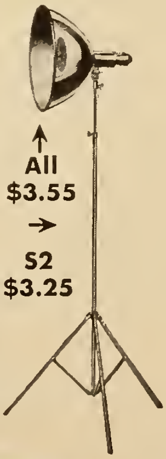
James H. Smith & Sons have used this scientific approach to lighting perfection in designing VICTOR Reflectors . . . and it is one of the reasons for VICTOR'S proven superiority in concentrating and evenly distributing MORE useable light . . . as proved by actual light meter tests!

Write today for our booklet No. M11 "How VICTOR Makes the Picture" and learn how to take excellent indoor photos the easy way.

VICTOR ADAPTA-LITES

Unexcelled in efficiency, quality, AND value. See the complete range of models your dealer will have on display!

For general illumination with No. 2 Photofloods, use Model A11-S2, priced as illustrated (complete with stand) at $6.80. (Or purchase the same efficient reflector assembly on clamp mounting—Model A11-C1 or 250 — for $3.95.)



Victor

JAMES H. SMITH & SONS CORP.
GRIFFITH, IND., U.S.A. PHOTOGRAPHIC PRODUCTS

film study of honey bees, both from the viewpoint of the keeper and that of the bees. Included are some extraordinary detail shots of life within the hive—the birth, life and death of a queen bee, construction of a hive, protection against natural enemies and the production of honey. Happy touches of light humor balance the more serious aspects of the subject, while the bear sequence at the end provides an amusing climax. Exceptionally well lighted and capably photographed, the picture provides entertaining and instructive screen fare.

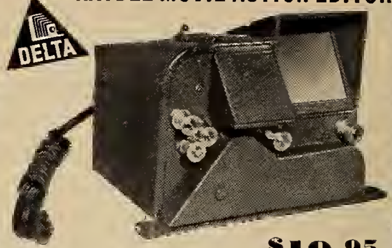
HER HEART'S DESIRE: A blonde model and the sights of New York divide the honors in Othon Goetz's *Her Heart's Desire*, a pleasant story of the girl who came to the Big City to model and got married instead. Good city footage is quite rare; Mr. Goetz has succeeded in achieving some startling shots of New York's splendors as he follows the thin thread of his story. It is difficult to believe that this blonde would not have found a job—but she lends glamour to a film that otherwise might show considerable weakness.

ONE DINAR MORE: J. N. Unwalla has chosen a simple morality tale for the theme of this colorful film from India. A beggar pleads for alms from passersby with poor success. There appears suddenly a figure who promises him wealth if he will eschew avarice and greed. As a shower of golden coins overflows his lap, however, he begs for "one dinar more." The point of the tale is proved when this evidence of his greed causes the wealth and the figure to disappear. Although employing interesting camera viewpoints to give diversity, the single setting in a Bombay courtyard suggests a stage play rather than a motion picture.

PROEM: The imaginative experiments with animated clay figures begun last year in *No Credit* have, in this year's *Proem*, proved out as a suave and wholly integrated art form. The unique and wholly delightful work of Leonard Tregillus and Ralph Luce, jr., has here come handsomely of age—both technically and creatively. *Proem*, conceived as a preface to the theme of Carroll's *Through the Looking Glass*, is of far greater filmic stature than its already rented status permits it to be rated.

RECREATION HANDMADE: A joint project of the members of the Motion Picture Photography Class of the Westchester Workshop, in White Plains, N. Y., *Recreation Handmade* is notable for its evenness of camera work. It presents in a naturally episodic fashion various handiwork classes available to children and adults of the community. If you like to work with your hands, this film will make you eager to enroll in one of the many activities offered—which, of course, is the purpose of its

KAYDEE MOVIE ACTION EDITOR



8MM or 16MM $19.95

One of the most revolutionary motion picture editors ever made. Exceptional sturdy construction plus clearer, sharper viewing makes the KAYDEE EDITOR one of the finest movie accessories available today. A large 3" x 4" viewing screen projects your pictures before you in full motion as the film glides safely through.

KAYDEE MOVIE ACTION EDITOR is also available with an automatic splicer, two 400' Bolex Rewinds on a large board to which the entire unit may be mounted. $29.95

DELTA PHOTO SUPPLY
690 Third Ave. (Dept. MM12) New York 17, N. Y.

2¼ x 3¼ COLOR PRINTS 50c each
Price of larger prints on request
From 8 and 16mm Color Film
Send 3 frames or tie thread next to frame desired. Add 25c handling charge on orders of less than $5.00. No C.O.D.'s.
HOUSE OF COLOR
1108 Seal Way Seal Beach, Calif.

THE SUPER TITLER $1.50
Choice of Black, Red, Green or Brown background. 125 1" contrasting letters.
COMBINATION SET $3.95
3 different color backgrounds. 500 assorted 1" contrasting letters.
WRITE FOR FREE SAMPLE OF SUPER TITLER SET
GEM PHOTO SUPPLY CO.
15 East 17th St., New York 3, N. Y.

WIDE ANGLES
got you wondering?
Then don't miss *Using The Wide Angle Lens*, a two-page picture story in January
MOVIE MAKERS

DISTINCTIVE EXPERT
TITLES and EDITING
For the Amateur and Professional
16 mm. — 8 mm.
Black & White and Kodachrome
Price list on request
STAHL
EDITING AND TITLING SERVICE
33 West 42 St. New York, N. Y.

Two 3¢ stamps for giant catalogue. State size.
8-16mm Silent, Sound, Sales, Rental, Exchanges.
Movies
REED & REED DISTRIBUTORS, INC.
7508 3rd AVE., BROOKLYN 9, N. Y.

FILM FILM
COLORCHROME
(In a class by itself)

100 ft. 16 mm	$6.50
100 ft. double 8 mm	$6.50
25 ft. double 8 mm	$2.25

(Daylight only—Weston speed of 8)
Not spectrum colors, but our own tint and tone system. 100% improvement over black and white.

BLACK & WHITE (Weston 8)

100 ft. 16 mm	$2.00
100 ft. double 8 mm	$3.00
25 ft. double 8 mm	$1.75

PRICE ON ALL FILM INCLUDES PROCESSING
Add sales tax in Calif.
Order Now!
RICHTER'S 1715 N. Mariposa Ave
Hollywood 27, Calif.

production. A rather full commentary describes how the courses work. Walter Bergmann, as instructor of the motion picture course, proves with his pupils' film that practical movie making can be taught—and taught well.

SAIL FISHING: Al Schmidt's *Sail Fishing* is a well edited and engagingly pleasant presentation of a theme that might easily get out of hand. Mr. Schmidt has covered all aspects of an exciting sport, including the rarely mentioned sharks. However, the greatest virtue of *Sail Fishing* is not the film itself but the accompanying narrative, which is delivered calmly and with a good deal of humor. Mr. Schmidt has proved that sharks are exciting in their own right, instead of as a backdrop for a babbling and frenetic narrator.

THE CHINESE HANDBAG: An idol stolen from a Chinese temple and the efforts of a loyal retainer to recover it provide George Kirstein with a novel springboard for the unfolding of this unusual travel film. Subsequent events carry the principals from New York to Chicago, through the Southwest to Los Angeles and Hollywood, up the coast to San Francisco and finally back to New York for restoration of the idol. Far from hindering the sightseeing sequences, Mr. Kirstein's device enhances the presentation of this material. While the camera handling is satisfying throughout, tighter editing would speed up the pace and heighten dramatic interest.

THROUGH THE VALLEY: Basing his story line on an incident which is said actually to have occurred in Sweden, Harry W. Atwood has proved once again in *Through the Valley* his imaginative understanding of what makes a true motion picture. For here is camera work of the first order, expressed in meaningful angles and building through a stirring chase sequence to a point of very real dramatic tension. If anything, the film's climax has been staged with a shade too much of melodrama, while a concluding quotation from the Scriptures left these reviewers regretfully more puzzled than uplifted.

TRILOGY: In *Trilogy*, Timothy M. Lawler, jr., submits an interesting and, for the most part, successful effort to match romantic verse with appropriately emotional scenes. For his verse, Mr. Lawler has used Kilmer's *Trees*, Millay's *The Wide World* and Shelley's *Love's Philosophy*. The moods of the movie footage are excellent. The verse suffers a little, however, because it is released on the screen (or in narrative readings) a couplet at a time, at varying intervals, thus breaking into the overall rhythm. On the whole, however, *Trilogy* is a good approach to an attractive and difficult ideal.

TUMBLING WATERS: In *Tumbling Waters* Leo J. Heffernan has turned his experienced and competent camera

Now—
SYNCHRONIZED
SOUND FOR YOUR
8 AND 16 M.M.
HOME MOVIES

with MOVIEVOX

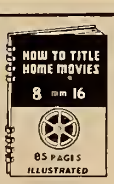
Now You Can Add Perfect "Lip-Sync" Sound to Home Movies Using Your Present Projector

Now you can dub sound on a wire recorder and play back in perfect synchronization. The new MOVIEVOX synchronizer keeps projector and recorder in perfect step — every time — automatically. Mistakes made in recording can be magnetically erased and quickly corrected. You can't miss with the MOVIEVOX! Connects to any 8mm or 16mm projector—silent or sound.

MOVIEVOX—complete with synchronizer, microphone, amplifier, wire recorder, speaker, all necessary cords—sells at your dealer's for $225.00. Or the MOVIEVOX synchronizer can be installed on your Webster wire recorder and projector for only $75.00. See your dealer today—or write for illustrated literature.

MOVIEVOX
Dept. M, 1113 PLEASANTON ROAD SAN ANTONIO 4, TEXAS

THE ONLY BOOK DEVOTED EXCLUSIVELY TO TITLES
Every step explained, simply and thoroughly.
Only $1 POSTPAID
It Answers Every Title Making Problem
Sold Only by Mail
MAIL A DOLLAR BILL TODAY



WESTWOOD SALES CO. 635 VICTORIA AVENUE, SAN FRANCISCO 12, CALIFORNIA.

Easy • Quick • Convenient
MOVIES BY MAIL
from our
FILM RENTAL LIBRARY
FREE! our 1949 Sound movie catalog, hot off the press. Feature programs as low as $3.75.
Write to Dept. R
PEERLESS CAMERA STORES
FINEST HOME MOVIE SELECTION
138 E.44th St., New York 17, N.Y.

16 MM and 8 MM DUPLICATES
8 MM COPIES OF 16 MM
16 MM COPIES OF 8 MM
COLOR AND BLACK & WHITE
16 MM SOUND RECORDING
and other services to 16mm producers
35 MM SLIDE and FILM STRIP SERVICE
16 MM and 8 MM Motion Picture Service
WRITE FOR PRICES
DEPT. M
GEO. W. COLBURN LABORATORY, Inc.
164 N. WACKER DRIVE, CHICAGO 6, ILL.

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word   Minimum Charge $2

■ Words in capitals, except first word and name, 5 cents extra.

EQUIPMENT FOR SALE

■ BASS SAYS: For Christmas . . . present yourself with a fine used projector, unconditionally guaranteed, with maximum illumination.—*CHARLES BASS*, President. Keystone K-160 projector, 750 watt, case, $95.00; Bell & Howell Filmo Master, 750 watt, case, $150.00; Bell & Howell 129 projector, 750 watt, case, $175.00; Ampro YC projector, 750 watt, case, $195.00; Victor Model 24 sound, $185.00; Bell & Howell 138 C sound, single case, $242.50; Bell & Howell 120F sound, $295.00; Bell & Howell 400 watt Model 57 silent projector, case, $57.50. We buy 'em, sell 'em, and trade 'em. Complete stocks of new Cine Equipment, all makes—BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago 2, Ill.

■ GUARANTEED fresh F-A-S-T Pan Film, $1.65; 25′ (8-8mm.), $1.65; 25′ 8mm. color, $4.10; 25′ 8mm. color base, $2.25; 100′ 16mm. outdoor film (anti-halo), $3.45. Free machine processing. MK PHOTO, 451 Continental, Detroit (14), Mich.

■ SYNCHRONOUS motors furnished and installed on cameras, projectors and recorders. Synchronous projectors for rent. Estimates furnished if desired. M. W. PALMER, 468 Riverside Drive, New York 27, N. Y.

■ SALE KODACHROME, all sizes; shortdated January and February 1950, indoor and outdoor; 8mm. 25′ double 8, $3.25; 8mm. Magazine, $4.00; 16mm. 100 ft., $8.25; 16mm. 50 ft. Magazine, $5.75. MINIMUM ORDER SIX (6); add 25¢ postage. ABBE, 503 Fifth Ave., N. Y. 17, N. Y.

■ NOW you can make your own duplicate motion picture prints, 8 or 16mm., black & white or color, sound or silent with the New Hollywood Jr. Printer, $175.00. Bolex H-16, 1″ *f*/1.5 lens and case, like new, $249.00. Filmo 70DA with turret finder, 3 positive elements, 15mm., 1″ and 3″ lenses, like new, $395.00. Kodak Model K with 1″ *f*/1.9 lens and case, like new, $95.00. Revere 8mm. with 3 lens turret, wide angle and 1″ lenses, special $72.50. Robot 35mm., perfect condition, with 3cm., 4 cm., and 7.5cm. lenses, sunshade, filter and case, $125.00. THE CAMERA MART, Inc., 70 West 45th Street, New York.

■ 16mm. MAGAZINE CINE-KODAK OWNERS—Save over 50% on new EK compartment cases designed to hold ALL accessories including camera, extra lenses, filters, film, meter, critical focuser, etc. Genuine leather, plush lined, padded, carrying handle, lock. Regularly $31.40; Special $14.50. EASTERN FILM CENTER, 1218 E. Chelten Ave., Philadelphia 38, Pa.

■ $44 PM movie titler, $22.00. 3514 Radcliffe Rd., Cleveland Hts. 21, Ohio.

■ CINE LENSES—High speed, wide angle, telephoto. For those sparkling outdoor and indoor winter pictures. COATED FOR 8MM CAMERAS: 9mm. f/2.5 Wollensak wide angle univarsal focus, $43.75; ½″ *f*/1.9 Berthiot Cinor (focusing mount), $39.50; 1⅜″ *f*/3.5 telephoto anastigmat (3 time magnification) (in focusing mount), $36.50. IN FOCUSING MOUNTS COATED FOR 16MM CAMERAS: 17mm. *f*/2.7 Carl Meyer wide angle, $49.50; 1″ *f*/1.9 Wollensak Raptar, $58.09; 2″ *f*/2 Schneider Xenon, $99.50; 3″ *f*/2.8 Carl Zeiss Tessar, $109.50; 6″ *f*/5.5 Schneider Tele-Xenar, $124.50. These are only a few of our tremendous selection—the world's largest stock of lenses—we have what you want—15 day trial—satisfaction guaranteed—send this ad in for free catalog and lens list. BURKE & JAMES, Inc., 321 So. Wahash Ave., Chicago, Ill., U.S.A. Att: M. A. Milford.

FILMS FOR RENTAL OR SALE

■ UNUSUAL industrial and educational film sources, many hard to find subjects. All films rented without charge. New list, $1.00. INTERNATIONAL CINE SOCIETY, 1300 Taylor N.W., Washington 11, D.C., Dept. 102R.

■ 400 FT. 16mm. silent subjects, all good condition, Castle, Official, etc., $4.50 each; 3 for $13.00. Sound subjects, $7.50 to $9.00; guaranteed perfect. 8mm. subjects, 200 ft., perfect. $2.50; include postage; specify list wanted. ABBE, 503 Fifth Ave., N. Y. 17.

■ CASTLE Films for sale; 8mm.-16mm. silent and sound; complete stock, orders shipped day received by STANLEY-WINTHROP'S, Inc., 90 Washington St., Quincy 69, Mass.

■ USED and NEW Castle films, 8-16, silent and sound. Send for lists. ALVES PHOTO SERVICE, Inc., 14 Storrs Ave., Braintree 84, Mass.

■ CLEARANCE SALE OF 16MM. FEATURES. Want a real buy in 16mm. SOUND FILMS? Take advantage of the I.C.S. 1949 CLEARANCE SALE of 16mm. sound FEATURES—comedies, cartoons, novelties, musicales—new, used. Specify. Send for our giant list "A" today, stating machine you own (make and model). INSTITUTIONAL CINEMA SERVICE, Inc., 1560-M2 Broadway, New York 10, N. Y.

■ FREE! AMAZING! NEW! Movies loaned free—educational documentary; travel. Only 50¢ for listings to obtain films loan-free. EDUCATIONAL FILM CENTER, Dept. M, 133 Murray St., Elizabeth 2, N. J.

FILMS WANTED

■ I BUY—sell, swap, rent S. O. F., 8 and 16mm. films, list free. HARVEY IRIS, Box 539, Brockton, Mass.

FILMS FOR EXCHANGE

■ EXCHANGE or buy used movie films. Mention your MM. Write GALLARD'S EXCHANGE CLUB, 29 Coe Ave., Hillside 5, N. J.

MISCELLANEOUS

■ KODACHROME DUPLICATES: 8mm., or 16mm., 11¢ per foot. Immediate service on mail orders, HOLLYWOOD 16MM. INDUSTRIES, Inc., 6060 Hollywood Blvd., Hollywood 28, Calif.

■ SOUND RECORDING at a reasonable cost. High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating. ESCAR MOTION PICTURE SERVICES, Inc., 7315 Carnegie Ave., Cleveland 3, Ohio. Phone: Endicott 2707.

■ TWO 4x5 bl. & w. enlargements and negative from your moviefilm, or one colorprint from colorfilm. Send frames and one dollar. CURIOPHOTO, 1187 Jerome Ave., New York 52.

■ RIFLES, shotguns, pistols—Firearms of all types, all makes taken on trade towards ALL photographic equipment. Highest trade-in allowance at NATIONAL CAMERA EXCHANGE, 86 So. Sixth St., Minneapolis 2, Minnesota. Authorized agents for Eastman, Argus, Revere, Bell & Howell, Keystone, Graflex—in fact every great name in photography. Trade your firearms on photographic equipment now.

■ NO negative? ? ? Send picture and $1.00 for new negative and 2 5x7 enlargements to CURIO PHOTO, 1187 Jerome Ave., New York, N. Y.

1949

BINDERS

MOVIE MAKERS offers an attractive, black fabrikoid, gold lettered binder for your copies of this magazine. A metal device enables you to insert and remove the magazines easily.

Price $2.50

Send your order accompanied by remittance to

MOVIE MAKERS
420 LEXINGTON AVE.
NEW YORK 17, N. Y.

on that perennial favorite of travel filmers, Niagara Falls. The result is a sparkling piece of lighthearted showmanship, climaxed by a truly gripping and probably unique sequence filmed amid the swirling mists of the Cave of the Winds. The overall effect of *Tumbling Waters*, however, was marred for these reviewers by recurring levities of treatment deemed out of key with the essential majesty of the subject.

WHO'S A COWARD?: Using black and white film, Carl D. Frazier has produced a tightly knit and well paced farce of a married couple and a burglar. Excellent lighting of wholly interior settings shows study of the monochrome medium and, properly exploited, how it can result in sparkling results. The acting is adequate for the simple plot, but it is the camera work and editing that make the film above average.

WHY SHOULD I FEAR CANCER?: Efforts of the American Cancer Society both to disseminate accurate information on the disease and to dispel erroneous conceptions form the theme of this unit production by the Amateur Movie Society of Bergen County, in Hackensack, N. J. Based jointly on a case history of neglect and a situation illustrating some baseless fears of cancer, the film shows the many forms of service rendered by the A.C.S. through its local chapters. Handsomely mounted and capably photographed, the picture is a tribute to the technical skill of its director, William Messner, and the cameramen who assisted him. The commentary and music on the sound track ably support the visual message. A tendency towards confusion in the scripting prevents the picture from fulfilling completely the thesis implied in its title.

Because of space restrictions, the facts and figures on the Ten Best contest—promised for this issue and referred to in *Renasence* on page 478, have with reluctance been omitted. They will be presented in full in January MOVIE MAKERS, together with a general discussion of this most exciting competition since 1941. Briefly, we looked at a total of 73,130 feet of film, marking a 35 percent increase in footage, a 73 percent increase in entries over 1948.

Christmas in capsule

[Continued from page 457]

27. Medium shot of Mother washing windows.

28. Semi-closeup of Sonny studying his Christmas list.

29. Semi-closeup of Mother cleaning silverware.

30. Medium shot of Dad asleep on the couch. *Fade out.*

Title. *Christmas morning at last . . .*

U. S. Pat. No. 2260368

GOERZ AMERICAN
APOGOR
F:2.3

the movie lens with microscopic definition successful cameramen have been waiting for—

A new six element high quality lens for the 16 and 35 mm film camera. Corrected for all aberration at full opening, giving highest definition in black-&-white and color. Made by skilled technicians with many years of optical training.

Fitted to precision focusing mount which moves the lens smoothly without rotating elements or shifting image.

This lens comes in C mount for 16 mm cameras. Fitting to other cameras upon special order.

Sizes available now: 35 and 50 mm uncoated and 75 mm coated.

Write for prices, giving your dealer's name.

The C. P. GOERZ AMERICAN
OPTICAL COMPANY
OFFICE AND FACTORY
317 EAST 34 ST., NEW YORK 16, N. Y.
MM-12

PHOTOGRAPHY

To give your home movies that "professional touch," TRAIN in ALL phases of photography. Our Home Study Course includes valuable instruction in 16mm movies. Resident Training in ALL branches of "still" work. WRITE TODAY!

40th YEAR
NEW YORK INSTITUTE OF PHOTOGRAPHY
Dept. "105," 10 W. 33 St., New York, N. Y.

MOVIE AND SLIDE TITLES
STILL AT SAME LOW PRICES!
Same titles formerly distributed by Bell & Howell —now sold direct. Large variety backgrounds available. No charge for tinting film Amber!
WRITE FOR *free illustrated brochure and samples*
TITLE-CRAFT, 1022 Argyle St., Chicago 40, Ill.

TRADE FIBERBILT MARK
SHIPPING CASE

Safeguard your Film. Ship in FIBERBILT CASES.
400' to 2000' 16mm.

FIBERBILT CASE CO.
40 WEST 17th ST.
NEW YORK CITY

31. A full shot of the living room, using your wide angle lens. The scene includes the Christmas tree surrounded by gifts. Sonny runs into camera range.

32. Closeup of happy look on Sonny's face.

33. Same as Scene 31. Sonny starts opening gifts. Mother and Dad enter scene and join in the fun. Follow with closeups of various gifts for all members of the family.

34. Medium shot of the Christmas tree, with Sonny and Dad seated under it. Dad is playing with Sonny's mechanical toys. Sonny is scanning his long Christmas list and checking off items.

35. Semi-closeup of Mother opening the oven door to look at her roast. She appears somewhat warm and wearied.

36. Closeup of Dad playing with a toy.

37. Medium shot of Mother setting the dining room table.

38. Semi-closeup of Sonny trying to retrieve a toy from Dad.

39. Medium shot of Mother working in the kitchen. *Fade out.*

40. *Fade in.* A full shot (wide angle again) of family and guests around the table. They are eating with gusto. *Fade out.*

41. *Fade in.* A closeup of the dinner table. The plates are soiled, the decorations mussed and the food is mostly gone.

42. Medium shot of Dad pushing back from the table. He stands up, rubs his stomach and slowly walks from the table, out of camera range.

43. Medium shot of the living room, showing Dad stretched on the couch, while Sonny is playing on the floor with toys. Mother walks into the scene and arouses Dad. Taking his hand firmly, she leads him out of camera range.

44. Medium shot of kitchen, piled high with dirty dishes. Mother walks into the scene, leading Dad. She ties an apron on him, points to the dishes, then walks out of camera range.

45. Near shot of Sonny playing on the floor. Mother bends over him and grabs him firmly by the ear. He protests briefly but gets up.

46. Medium shot of Dad starting work at the sink. Mother drags Sonny into the scene and presses a dish towel into his hands, then leaves scene.

47. Near shot in living room. Mother relaxes on the couch for the first time that day.

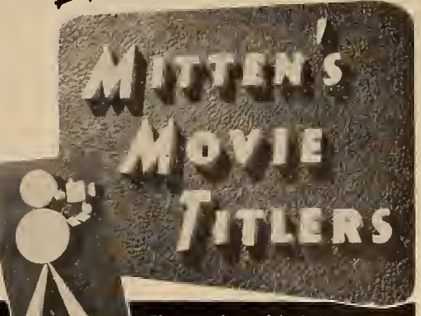
48. Semi-closeup of Sonny and Dad washing dishes. Sonny juggles a plate gaily, then looks up at Dad and says:

Title. *"Gee, Dad, Christmas is sure fun!"*

49. Closeup of Dad's face. He sighs and agrees slowly.

50. Closeup of Mother leaning back on sofa cushions. She smiles and nods slowly in agreement. *Fade out.*

Santa knows EVERYONE wants



The same beautiful title letters that appear in your ACL Color Leader.

For really professional titles . . . with dramatic, or smartly simple effects . . . see the many advantages of MITTEN'S TITLER LETTER SETS

√ Easy to read, beautifully designed letter styles in scientifically prepared sets that make almost any combination of words.

√ Third dimensional (3/8" or 1/2" depth) for spectacular shadow effects.

√ Economical . . . Inexpensive . . . can be used over and over.

√ Precision formed . . . fine-grain composition, pure white letters . . . that can be tinted with lights or paint for color shots.

√ SmoothBack Style Sets . . . all 4 Letter Sets are available in smooth, sanded-back letters. Adhesive is supplied for attaching letters to any surface where they stay until removed by a slight twist.

√ PinBack Style Sets . . . Letters and Illustros have sturdy, reinforced pin backs for use on soft backgrounds. Panel background included in sets.

MITTEN TITLER SET NO. 1
150 3/4" Smart black letters and figures. All Capitals.

MITTEN TITLER SET NO. 2
150 1 1/2" long, slim Tempar style letters and figures. All Capitals.

MITTEN PROFESSIONAL TITLER SET NO. 3
246 3/4" Black letters and figures. Capitals and lower case.

MITTEN TITLER SET NO. 4
150 1 1/4" Gothic Italic letters and figures. All Capitals.

At all better Photo Suppliers or Write for name of nearest dealer.

MITTEN'S LETTERS
Suite 506 M
2 West 46 St.
New York 19, New York

MITTEN'S LETTERS
Titler Dept.
Redlands
California

MITTEN'S LETTERS
Copyright 1949 Mitten's Display Letters

8 CLUBS 16

The people, plans and programs of amateur movie groups everywhere

Cancer film A warm reception by press and public was accorded *Why Should I Fear Cancer?*, the club production of the Amateur Movie Society of Bergen County (N.J.), at its initial screening recently in Hackensack, N. J. The film, produced for the Bergen County Chapter, American Cancer Society, was directed by William Messner, ACL, from a scenario prepared by William Caldwell. Assisting Mr. Messner were fellow members and technicians of the Bergen club.

A subsequent public screening in Atlantic City preceded nationwide distribution of the film, which is to be used to further activities of the American Cancer Society.

Brooklyn session The November meeting of the Brooklyn Amateur Cine Club, ACL, was Clinic Nite, at which open discussions of members' films were offered in conjunction with the Harmon Foundation production, *Common Mistakes and Their Correction.* The entertainment half of the evening included the screening of *M.S. Diamond Knot*, *Mt. Zao*, by Khoji Tsukamoto, and *A Letter*, by Henry E. Hird, FACL.

Asheville salon *Adventure on the Colorado*, 1947 Maxim Award winner by Al Morton, FACL, of Salt Lake City, was named best in the travel class and the finest amateur film screened at the recent movie salon sponsored by the Smoky Mountain Movie Club, in Asheville, N. C. Trophies representing both awards were presented to Mr. Morton—who was present on vacation with Mrs. Morton—by Ralph E. Gray, FACL, League director, who served as chairman of the board of judges.

Other awards in individual classes went to Raymond J. Berger, ACL, for *The Magnificent Accident;* Harry Atwood, for *Through the Valley;* Paul R. Elliott, ACL, for *Life Hangs by a Thread;* Frank W. Dibble, ACL, for *Crazy Over Water;* George A. Valentine, ACL, for *The Past Master*, and David Bradley, for *Macbeth.* All of the films screened at the salon already had won national honors in earlier competitions conducted by MOVIE MAKERS and *Home Movies* and they were made available to the Smoky Mountain Club through the joint cooperation of these magazines.

RALPH E. GRAY, FACL, right, gives top Nashville award to Al Morton, FACL, as Mrs. Morton looks on.

Kansas City During November the 8-16 Home Movie Makers, of Kansas City (Mo.), presented their second annual salon. On the 8mm. program were shown *Far Away Places*, by Bob Glenn; *Modern 49'ers*, by Fred Berg; *A Picture for the Contest*, by G. E. Martin, ACL; *The Liberty Bend Channel*, by F. R. Barr, and *California Wonderlands*, by Fred Rholing. The 16mm. showing included *The 49'ers*, by Robert L. Sutton; *Mexican Malarkey*, by Cal Duncan, ACL; *Under Arizona Skies*, by Robert C. Davis; *First Date*, by John C. Sherard, and *Charm Spots*, by W. A. Godard.

Parkchester Officers of the Parkchester (N.Y.) Cine Club, ACL, assumed their duties for the season at a recent session. Martin Weledniger is president, with Frank Leonard as first vicepresident and Joe Giovine, second vicepresident. Mrs. Frank Leonard is recording secretary and Ken Warren corresponding secretary.

Miami invites George Wythe, editor of the new *Miami Movie Maker*, bulletin of the Miami Movie Makers, ACL, invites other club editors to write him at P. O. Box 22, Miami, Fla., with regard to establishing editorial exchanges.

Taft appoints A new program committee has been appointed for the current season of the Taft Cinema Club, ACL, of New York City. Terry Manos, ACL, is chairman, assisted by Bernard Freifeld and Joseph Molnar. Plans call for one of the two monthly meetings to be devoted to some technical aspect of movie making. The first session took up the important problem of splicing.

Philadelphia An innovation in the planning of programs was introduced into this season's schedule by the veteran Philadelphia Cinema Club. The city has been divided into various sections, and members from the respective districts are responsible for given club dates. Southeast Philadelphia, under the chairmanship of G. A. DeValle, handled the October meeting. All films shown were 16mm. and were spliced together to form a continuous program. The Northwest district of the city prepared the November show. Meeting nights have been changed to the second Friday of each month.

Los Angeles 8's A titling demonstration provided the instructional half of an early fall meeting of the Los Angeles 8mm. Club. Mr. and Mrs. George D. Ellis, of the Hollywood Cine Products Company, conducted the demonstration with the Master Titler and accessories, exhibiting the various possibilities in a single 8mm. film.

Second event of the evening was the screening of *If We Had Seen Ourselves*, by Eugenia Elliott, ACL, first award winner in the club's uncut film contest. Second place went to Elmer Pauer for *Young Skier*. The meeting was held at the Bell & Howell auditorium.

Bennington premiere Members of the Bennington (Vt.) Movie Makers, ACL, were privileged to be among the first in the country to view the new General Electric sound film, *The Meter with a Memory*, describing the PR-1 exposure meter. Members of the Bennington Camera Club were guests at the session.

Subsequent fall meetings of the group, successfully organized last season, were devoted to study of the Harmon Foundation instructional series, *You Can Make Good Movies*. Members' films and loans from the ACL film library rounded out the entertainment portion of the programs.

Boston invites Visiting and resident movie makers in the vicinity of Boston have a cordial invitation to attend sessions of the Cine Division of the Boston Camera Club. Meetings are held the second and fourth Tuesdays of each month at the club's headquarters, 351A Newbury Street, Boston, second Tuesdays being devoted to lecture-demonstrations by outstanding film makers and authorities, and fourth Tuesdays to screenings of members' films for competition and evaluation.

Thus far in the current season, a film of circus life by Oscar Horovitz, ACL, was screened, and Arthur Gaskill, co-author of the book, *Pictorial Continuity*, gave a talk on that subject. Coming up is a presentation of *Mt. McKinley*, by Bradford Washburn, a director of the Boston Museum of Science.

Those wishing further information regarding the club or its activities should write to H. L. Teele, ACL, 69 Upland Road, Cambridge, Mass.

Winnipeg dines The eighth annual banquet of the Winnipeg Cine Club, of Canada, was held recently. A program made up of loans from the ACL Club Library comprised the entertainment portion of the evening as follows: *Reflections*, by Henry E. Hird, FACL; *Nantucket*, by R. T. Pansie; *Movie Menagerie*, by F. R. Spoonogle, ACL, and *Bohemian Baloney*, by Werner Henze.

I.A.C. ballots At a recent election held by the Institute of Amateur Cinematographers, Ltd., of England, J. Arthur Rank was named to succeed himself as president for the current year. Messrs. Bassett-Lowke and Valon are the new vice-presidents. C. W. Argent was chosen treasurer, and L. M. Froude was re-elected secretary.

Christmas a la carte

[Continued from page 462]

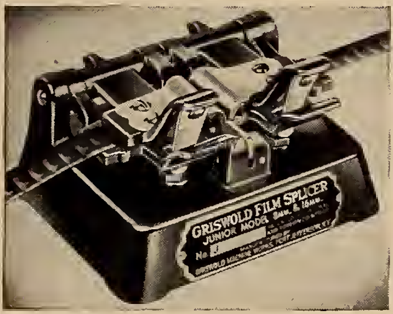
For the blueprint of your Christmas movie should concern itself not only with what sequences are to be shot and the scenes which will comprise them, but also with the probable titles, music and narration (if any) which are to accompany the film. Editing, titling and scoring should be done with every possible care. Cut the individual scenes to the bone, or if you *must* use the entire footage of a long take, cross cut it with other scenes in reaction. Get the proper recordings, with instrumental passages preferred to vocal selections. The narration, if any, should be written in keeping with the spirit of the film, and spoken easily by someone with a pleasant voice. The titles should be brief and few. There is a wealth of backgrounds available in greeting cards, magazine illustrations, Christmas wrappings and numerous other sources.

So bear all of these suggestions in mind. Accept the challenge which faces the maker of the Yuletime movie. Perhaps, then, next year's December issue of MOVIE MAKERS will bring you a gift no Santa Claus can command—a place among the Ten Best Films of 1950!

A GIFT Your Movie Maker Friends will Welcome . . .

A GRISWOLD JUNIOR SPLICER

Anyone on your Xmas list who makes 8 or 16 mm movies will be tickled pink to get a GRISWOLD Junior Model Splicer. For everyone who makes movies wants a splicer and there's no better splicer made than the GRISWOLD Junior. It's a beautifully built high-precision instrument that's easy to use and produces a perfect splice every time. Its substantial all-metal construction makes it a gift that will last a lifetime. At the reasonable price of $15 it's a wonderful buy. Get it at your local Photo Supply Dealer. If he can't supply you, order from our National Distributor—



GRISWOLD JUNIOR SPLICER
Be sure the splicer you buy has the GRISWOLD nameplate on the base.

Neumade Products
427 West 42nd Street
New York 18, N. Y.

GRISWOLD MACHINE WORKS
DEPT. A, 410 MAIN STREET, PORT JEFFERSON, N. Y.

FOR A CHRISTMAS
YOU'LL REMEMBER
IMPROVED powelite "PORTABLE SUNSHINE"

"senior"
$12.95

Complete with four GE bulbs and "Carry-pak", $19.03 "JUNIOR", $6.95. Complete with two GE bulbs and "Carry-pak", $9.98.

UL UNDERWRITERS' LABORATORY APPROVED

Now you can be sure you'll capture those priceless Christmas hours in brilliant scenes that LIVE. Forget your worries about exposure and lighting. Powelite's exclusive "automatic" features guarantee perfect results every time!

CHECK THESE IMPORTANT FEATURES
- built-in dimmer aids composing
- action-coupled—follows the subject
- ideal for color—full front illumination
- built-in fuses save time and temper

SECRETS OF INDOOR PHOTOGRAPHY

SEND FOR FREE BOOK
NOW AVAILABLE— "SECRETS OF INDOOR PHOTOGRAPHY"

Just clip this coupon and mail it to:
POWEL PRODUCTS, INC., Dept. A-O, 134 N. LaSalle St., Chicago 2, Ill. for your free copy of this colorful booklet.

NAME..........
ADDRESS..........
CITY .... ZONE .. STATE..........
DEALER'S NAME..........
ADDRESS..........

BIGELOW
MOTION PICTURE FILM
COMPENSATED IN PROCESSING
TO CORRECT EXPOSURE ERRORS

	Do All A.S.A. 40-24	OUTDOOR A.S.A. 16-6
25 ft. 8-8mm.	$1.94	$1.35
100 ft. 16mm.	4.45	3.45
50 ft. 16mm. magazine	3.25	2.75

ABOVE PRICES INCLUDE
24-HOUR PROCESSING SERVICE

Bigelow Film is New, Fresh Stock. Not War Surplus

PROCESSING SERVICE ON
FILM OTHER THAN OUR OWN
25 ft. 8 mm. . $ .50
100 ft. 16 mm. . 1.50
50 ft. mag. . . .75
(if we keep magazine)
1.00
(if we return magazine)

California buyers please include sales tax.

MAIL ORDERS GIVEN PROMPT SERVICE

The snap and sparkle associated with professional motion pictures are yours when you use NEW COMPENSATED.

Bigelow Films
6449 Regent St. Oakland 9, Calif.

ANNUAL INDEX

VOLUME 24, 1949

Topical Index

A

ACL annual meeting: 218.
ACL color leader: 329.
Aerial filming: 252.
Alaska: 256.
Animal filming: 132.
Animation: 14, 185, 262.
Aquarium filming: 16.
Arches National Monument: 334.
Ausable Chasm: 296.

B

Baby filming: 11, 12.
Birds: 132.
Birthdays: 11.
Book reviews: 249.

C

California: 212, 374, 418.
Camera accessories: 178, 254, 297, 306, 368, 421.
Camera usage: 18.
Children: 11, 300, 414.
Christmas: 457, 462.
Cine Clip: 19, 99.
Clay for animation: 262.
Clinic, The: 22, 65, 104, 145, 184, 225, 264, 303, 340, 378, 420.
Closeups: 33, 77, 112, 129, 171, 209, 272, 285, 327, 365, 448.
Clubs: 34, 74, 114, 154, 194, 234, 274, 310, 352, 392, 430, 474.
Clubs, conduct of: 23, 134, 341, 343, 381, 423.
Color filming: 62, 456.
Colorado: 219.
Comedy: 214, 262.
Community filming: 211.
Continuity: 52, 174, 292, 370.

D

Developing drum: 410.
Direction: 414.
Dogs: 367.
Dolly, construction of: 332.

E

Easter: 138.
Eastman House: 467.
Editing aids: 94, 95, 371.
Editorials: 38, 78, 118, 158, 198, 238, 278, 314, 354, 394, 434, 478.
Election of ACL officers: 218.
Equipment surveys: 92, 460.
Exposure: 62, 136.

F

Faking for continuity: 52.
Family filming: 11, 12, 19, 51, 99, 138, 177, 214, 255, 289, 370, 409, 414.
Film cleaner: 293.
Fine frames: 265.
Fish, filming: 16.
Florida: 15, 16.
Frame by frame shooting: 58.
Frame enlargements: 330.

G

Gallup, New Mexico: 294.
Garden filming: 289.
Glacier National Park: 290.
Guatemala: 142.
Gun stock mount: 421.

H

Hawaii: 96.
Hints from Hollywood: 24, 64, 105, 144, 224, 266, 302, 342, 380, 422.
Home town filming: 211, 333.
Hyde Park filming: 251.

I

Indians, filming: 294.

K

Kodachrome exposure: 62

L

Late releases: 28, 49, 109, 148, 193, 233, 309, 351, 384, 407, 439.
Lighting, indoor: 54, 464.
Lighting units: 460, 463.
Long Beach Cinema Club: 134.

M

Magnetic wire: 135, 338.
Maps in filming: 14.
Marine Studios, filming at: 16.
Mask box: 368.
Maxim Memorial Award: 12, 451.
McNabb, Joseph H.: 69.
Miami: 15.
Minneapolis: 222.
Mirror shooting: 215.
Missions of California: 374.
Muir Woods National Monument: 418.

Title Index

11...Bobby's first birthday
12...Unexpected is right!
14...Cine maps that move
15...Welcome to Greater Miami
16...Filming the ocean floor
18...That Christmas camera!
19...Winter carnival
23...Aids for the ailing movie club
51...Parties make the picture
52...Creative faking
54...Lighting should be high
55...League loses pioneer leader
56...Welcome to Natchez
58...Single frame controls
59...Busman's holiday
62...Should Kodachrome be exposed above *f*/11?
91...Titles at your fingertips
92...Equipment survey: 7
94...Choosing editing tools
95...Editing aids
96...Hawaii ahoy!
98...Look to your splicing
99...Ides of spring
102...Single turntable sound
131...Slide title techniques
132...Little subjects—big reward
134...Where all are active
135...Synchronizing sound on wire
136...Exposure is an estimate
138 ..Buds and bonnets
139...Filming at U. N.
142...Go to Guatamala!
173...Parades are a patchwork
174...The new travelog
176...Sound can be simple
177...June or January
178...For the well dressed camera
182...Welcome to Portland
185...From here to there
186...Films for television
211...The town that made a film hit
212...Over the Golden Road
214...Your face is familiar
215...Movies with mirrors
216...Tips for the tourist
219...Colorado high country
222...Welcome to Minneapolis
251...Hyde Park heritage
252...All good cameras got wings
254...Hints for your holiday
255...Summertime is movie time
256...Alaska invites
258...Emergency titles
259...Reeling the rodeos
262...Try clay for comedy!
289...Filming the garden
290...Let's go to Glacier!
292...Shot and sequence
293...Homemade film cleaner
294...Reunion in the Southwest
296...Stop off at Ausable!
297...Hang it on your hip
300...Half-pint holiday
306...Take the baby too
329...ACL makes color leader
330...Frames from your films
332...Building a camera dolly
333...Main St. movies
334...The amazing Arches
338...Controlling sound on wire
341...Train trips are fun
343...Attn: Club program chairmen!
367...When are dogs actors?
368...Making a mask box
370...Got any ideas?
371...Toy into reel rack
372...Guides for good projection
374...Filming the royal road
379...Try tabletop tilting
381...Break it up!
409...Getting the bird
410...An all-purpose developing drum
412...Stroboscopes are easy
413...Controlling line voltage
414...Directing children
418...Giants of Muir Woods
421...Making a gun camera mount
423...Run a Nickelodeon Night!
451...The Ten Best and the Maxim Memorial Award
456...Movies in color: 1
457...Christmas in capsule
460...Equipment survey: 8
462...Christmas a la carte
463...Choosing your lighting units
464...How to place lights
467...Eastman House opens

N

Natchez: 56.
Naugatuck, Conn.: 211.
News of the industry: 25, 66, 106, 146, 187, 226, 267, 304, 344, 382, 424, 466.

O

Old time movies: 423.

P

Parades: 173.
Parties: 51.
Photoplays: 59.
Portland, Ore.: 173, 182.
Postage rates for film: 113.
Projection: 102.
Projection guides: 372.

R

Reader Writes, The: 6, 46, 86, 126, 166, 206, 246, 286, 322, 362, 404, 444.
Reel rack: 371.
Rodeo shooting: 259.
Roosevelt Home, filming: 251.

S

Scenarios: 214, 289, 409, 457.
Screen sizes: 372.
Sequencing: 292.
Single frame controls: 58.
Single turntable: 102.
Skelton, Red: 59.
Slides for titles: 131.
Sound: 102, 135, 176, 338, 413.
Southwest: 294.
Splicing: 98.
Spring filming: 99, 138.
Stroboscopes: 412.
Summer filming: 255.
Synchronization: 135, 176, 338, 413.

T

Tabletop titling: 379.
Television, films for: 186.
Ten Best: 451.
Thanksgiving: 409.
Titling: 91, 131, 258, 379.
Train trips: 341.
Travel filming: 14, 15, 52, 56, 96, 142, 174, 182, 216, 222, 254, 256, 290, 294, 296, 334, 418.
Trees: 418.
Tripods: 306.
Turntables: 102.

U

Underwater filming: 16.
Unexpected The, filming: 12.
United Nations, filming the: 139.
Utah: 334.

V

Vacation filming: 52, 216, 254.
Vanderpoel, Floyd L.: 26.

W

Walla Walla Cinema & Camera Club: 341, 423.
Weddings: 177.
Wild life filming: 132.
Winter filming: 19.
Winton, Roy W.: 55, 77, 78.
Wire recording: 135, 338.

Z

Zoo filming: 214.

Brand new process brings you

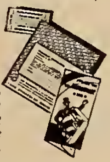
8 MM
FULL COLOR
MOVIE FILM
FOR ONLY $3.00 PER ROLL

DYNACOLOR including...processing, tax and return postage!

Now DYNACOLOR full color, fine grain movie film, daylight or tungsten, for only a few cents more than ordinary black and white! 25 ft. rolls are *double*, providing 50 ft. of pictures. Unsurpassed in speed by any color film. Sensational low price made possible by a new manufacturing technique, unique automatic process controls and direct-to-user service. Direct service also means faster delivery, fresher film. Users everywhere praise Dynacolor. *Don B. Sanders of Salt Lake City, Utah,* writes, *"I am very satisfied with your product and it should certainly become one of the leading color films."*

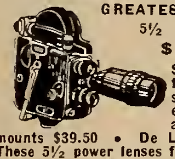
Get started *now* using this great low-cost color film. *Money back if not satisfied.* Send check, cash or money order today.

FREE!



Send for sample strip of processed Dynacolor Film; also literature, order blanks and details on the **Dynacolor Dividend Club** for regular users. Address: **Dept. 12.**

DYNACOLOR CORP. **ROCHESTER 3, N. Y.**



GREATEST TELE-LENS BARGAIN!
5½ INCH F-3.5 COATED
$32.50 POSTPAID

Sharp AAF 138MM, our fixed focus "C" mounts, for distant shots of birds, game, sports, etc. • Color corrected. Same as above in our focusing "C" mounts $39.50 • De Luxe Model with case $47.50. These 5½ power lenses for 16MM Bolex, BH, Revere, Keystone, etc. Bring subject 5½ times closer!

CENTURY PRECISION SPECIALTIES CO.
11960 Wilshire Blvd., Los Angeles 25, Calif.

A TWELVE-TIME CHRISTMAS!

Give a year's membership in ACL to that filming friend, son or husband. They'll thank you throughout the year.

$6.00 annually

AMATEUR CINEMA LEAGUE, INC.
420 Lexington Ave., New York 17, N. Y.

UHLER CUSTOM BUILT Cine MACHINERY DETROIT USA

MOTION PICTURE
16MM **PRINTERS** 8MM
CONTINUOUS — REDUCTION
Send for Descriptive Literature

UHLER *Cine Machine Co.*
15778 WYOMING AVE., DETROIT 21, MICH.

NEW SELECTION OF UNUSUAL FILMS FOR HOME ENTERTAINMENT

8mm 50 ft.....$2.75 16mm 100 ft...$ 6.00
8mm 100 ft..... 5.50 16mm 200 ft... 11.50

FREE! 8mm—16mm. Unusual FILM subjects and CAMERA BARGAIN CATALOG. Write for it TO-DAY.

Friart Camera Exchange, Inc.
140 LIBERTY ST., N. Y. 6—Dept. B-12—CO. 7-5172

ENO
THE OLDEST NAME IN 16MM EDITING

THE RALPH R. ENO CORP.
626 W. 165 ST. • NEW YORK
Send your film for free criticism or estimate.

Movies in color: I

[Continued from page 456]

filter for daylight is in place on the lens. Since this filter excludes ultraviolet, no haze filter is necessary. However, because with some subjects and especially under overcast conditions this combination does not produce as good color rendering as does Daylight Kodachrome, it is not recommended for general use. Also, the Kodachrome Type A filter is only moderately stable and may fade if in sunlight too long.

EXPOSURE INDEX

Tungsten	Daylight
ASA-16	ASA-10*
W-12	W-8*
GE-20	GE-12*

*With Kodachrome Type A filter for daylight

CHARACTERISTICS OF ANSCO COLOR FILM

Daylight Type. This film has approximately the same color balance as does Kodachrome Daylight Type. Thus, the data given for Kodachrome will apply to Ansco Color, Daylight Type. It is pointed out to users of Ansco Color Daylight Type that the film is balanced for mean noon sunlight (5400° K), but the film range is 5000 to 6000° K.

For those light conditions which, with Kodachrome, call for a haze filter, the Ansco Color UV-16 filter is recommended. Use of the filter will help to maintain the same excellent color rendition present in pictures made in bright sunlight. The Ansco Color UV-17 and UV-18 filters give still warmer tones.

EXPOSURE INDEX

Daylight	Tungsten
ASA-10	ASA-3*
W-8	W-2.5*
GE-12	GE-4*

*With No. 10 conversion filter and 3200° K lamps, not Photofloods.

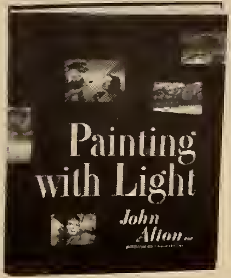
Tungsten Type. This film is balanced for use with any artificial illuminants which closely correspond to a color temperature of 3200° K. A recommended lamp for good results is the PS-25 500 watt lamp which is approximately equal in candlepower to a No. 2 flood lamp. Slight changes in the color temperature of the lamp used to illuminate a scene will affect the color rendition, and so with flood lamps such as the Photoflood and the Superflood (3400° K), a UV-15 filter should be in place on the lens.

EXPOSURE INDEX

Tungsten	Daylight
ASA-12	ASA-10*
W-10	W-8*
GE-16	GE-12*

*With Ansco Color conversion filter No. 11.

Give your camera-minded friends this



"RICH, RARE & REWARDING"* **book for Christmas**

Here is the expert know-how on those key techniques that lift movies from good to superb.

Painting with Light by John Alton

Tells you how to achieve the beauty and enchantment of the best photography

THIS NEW BOOK SHOWS IN DETAIL HOW TO LIGHT—

People:
how to light different types of faces; lighting on clothes; photographic values of make-up; getting the right light on people out of doors.

Special scenes:
firelight, candlelight; lighting to create special mood; flickering light, rain, lightning and other storms; light effects of background colors; glamorizing "props"; lighting equipment you can make.

Interiors and exteriors:
lighting for proper perspective indoors and out; highlights, shadow; interiors in night light; the street at night; shooting an interior from outside; light from doors and windows; light for different times of day, different seasons; the right light on snow, ice, water; mist.

**from the review in PSA JOURNAL. Others say: "The most imaginative and instructive book I have seen," "A must for professionals and all serious amateurs."*

The author is a top-rating Hollywood expert — a Director of Photography whose pictures for MGM, Paramount, Eagle Lion, etc. have been cited by the critics as "some of the most exciting photography in cinema annals."

295 illustrations of equipment and how to place it.

SEE IT ON APPROVAL

THE MACMILLAN CO.
60 Fifth Ave., New York 11

Please send me a copy of Painting with Light on approval. I will either remit $6.00 or return the book at the end of ten days.

Signed____________________

Address____________________

____

RENASCENCE

THE Renaissance, in our office dictionary, is defined as "that period which saw the revival of arts and letters in Europe and marked the transition from medieval to modern history." Then, speaking in lower case, the big book goes on: ". . . or any period similarly characterized by enthusiastic and vigorous activity along literary, artistic or other lines."

Personally, we prefer the simpler English version, "renascence," meaning revival or rebirth. But no matter how you spell it or how pronounce it, the stirring uplift of the word's meaning is still the same—*rebirth, revival!* And, we sincerely believe, it exactly describes what's happening to home movies today.

How else can you account for the tremendous resurgence of interest in the Ten Best contest? How else can you explain a 35 percent increase in footage and a 73 percent increase in number of entries over 1948? And, mind you, these increases occurred right down the length and breadth of the competition. 8mm. was up. Black and white was up. Sound accompaniment, magnetic or on disc, soared to new levels. Films poured in from the West and Midwest, as well as the East, while eight countries overseas sent an equal number of entries. Here, indeed, was enthusiastic and vigorous activity.

This rebirth was evident not only in the quantity of films submitted, but in their quality as well. When, in the judging, our staff made its first run-through of all the competing pictures, *eighteen* of them ended up as possible Ten Besters. There were fifty one selected for possible Honorable Mention! Obviously some of them had to go. Even as it ultimately worked out, thirty one films—the highest number in the twenty year history of the competition—won through to final and indisputable honors. And there may well be others with almost equal claims to recognition!

So there you are. This is the way it was in the Ten Best contest for 1949. We call it renascence. The Amateur Cinema League, which is going through a period of rebirth itself, welcomes these signals with elation.

THE AMATEUR CINEMA LEAGUE, INC.
Founded in 1926 by Hiram Percy Maxim

DIRECTORS
John V. Hansen, *President*
Joseph J. Harley, *Vice President*
Ethelbert Worfield, *Treasurer*
James W. Moore, *Managing Director*
C. R. Dooley
Harold E. B. Speight
Ralph E. Gray
Stephen F. Voorhees
H. Earl Hoover
Roy C. Wilcox

The Amateur Cinema League, Inc., sole owner and publisher of MOVIE MAKERS, is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Six dollars a year.

AMATEUR CINEMA LEAGUE, INC., 420 LEXINGTON AVE., NEW YORK 17, N. Y., U. S. A.

Choosing lighting units

[Continued from page 463]

easily brush the extended bulbs into furniture or even against other people.

CHOOSING THE SPOTLIGHT

If adequate flood units are the backbone of your lighting structure, the spotlight can be regarded as the dressing which gives it accent and interest.

The best way to start using spotlights is the small way. Get a midget spot using a 50 to 200 watt lamp. Experiment with its adjustments and note the changing nature of its beam. With the larger units (500 or 750 watt) and a few accessories such as "barndoors," "snoots" and a diffuser, you'll be amazed at the effects you can create.

Ideally, the spotlight should be flexible in design so that it can be used either from a stand or tabletop, and the housing should be adjustable up and down through an arc of about 100 degrees. This housing should be of substantial gauge metal, with adequate provision for ventilation and against light spill. The reflecting surface behind the lamp should be highly polished, preferably a concave spherical mirror which focuses an image of the lamp filament at the focal plane of the lens. And, with the larger units especially, the cord from inside the socket to a point 12 inches beyond the housing should be asbestos covered.

THE BOOM LIGHT

One of the acknowledged weaknesses of many home lighting setups is the inability to place light sources high enough. The boom light is one answer to that problem, and there is now available an inexpensive unit which attaches to any good light stand and extends at its end a clamp-on reflector.

The boom light, as its name implies, is essentially a long boom, or rod, weighted at one end, with a universal joint for the reflector at the other, and a thumbscrew pressure plate which permits adjustment of the rod along its length. With its use a lighting unit can be positioned over a scene almost at will and some 12 feet above the floor. Construction of the boom rod should be sturdy enough so that when held at one end with the reflector assembly at the other the bend in the rod will be only just perceptible. The counterweight should be heavy enough so that the pressure plate will not slip even with the boom extended at two thirds of its length.

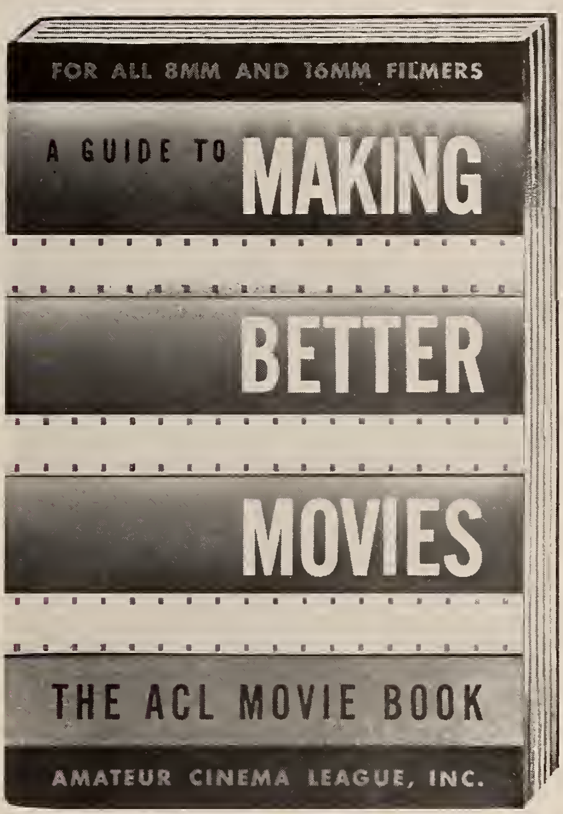
ACCESSORIES

Handy accessories to round out the efficiency of your lighting assembly might begin with the high-low switch. This is a metal box, generally fused, with one heavy duty intake cord and two or four outlet sockets. Your lighting units plug into it in pairs and the high-low control permits burning them at low intensity during the setup, high intensity only while filming. Other aids include diffusing screens of spun glass mounted on metal hoops, when softening of a light source is desired, while with the spotlight there are such items as barndoors (for blocking off a portion of the light beam), snoots in various sizes (to funnel the beam into a prescribed area), spotshades (to prevent light spill toward the camera without interfering with the beam) and various masks for controlling the beam size, shape and intensity.

100,000 MOVIE MAKERS HELPED WRITE THIS GUIDE TO MAKING BETTER MOVIES

THE ACL MOVIE BOOK

Out of the rich experience of helpful advice to movie makers all over the world for over twenty-three years, the Amateur Cinema League has written this 311 page book—with over 100 illustrations and diagrams—crammed full of information on every phase of movie making. ALL the up-to-date theory and practice of the amateur movie world, in simple, easy to read language, are yours within its handy, flexible-stock covers. You'll save its price many times over in better exposed, better produced movies you'll be proud of. $3.00


FOR ALL 8MM AND 16MM FILMERS
A GUIDE TO MAKING BETTER MOVIES
THE ACL MOVIE BOOK
AMATEUR CINEMA LEAGUE, INC.

READ THE COMPLETE TABLE OF CONTENTS

WHAT IS A MOVIE?—A fundamental discussion of films and filming.

WHAT MAKES A MOVIE?—The basic principles of the motion picture; scene, sequence and camera viewpoint.

A MOVIE'S CHIEF TOOLS—Essentials of your camera, film and projector.

BASIC CAMERA TECHNIQUE—The practical problems of exposure, focus, scene length and camera handling.

FILM PLANS AND SCRIPTS—How to develop any film theme in easy and entertaining continuity.

AROUND THE YARD MOVIES—Family films come first from the camera of every home movie maker.

WE NEED MORE MOVIE TOOLS—How to use accessory lenses, filters, tripod, exposure meter and the advanced camera.

THE CAMERA STEPS OUT—Pictures of picnics, holidays, games and outdoor sports.

THE CAMERA SEES THE WORLD—Planning and producing the travel film, by auto, train, plane or ship.

FILMING PUBLIC EVENTS—What makes a movie of a parade or pageant, a football game or a county fair.

MAKING READY TO PROJECT—The tools and techniques of editing, splicing, title writing and title making.

PROJECTION—Placing the projector, screen and audience; use of narrative and music.

FILMING INDOORS—The equipment, principles and practice of interior lighting and exposure.

THE CAMERA DECEIVES—Simple and advanced camera tricks; reverse motion, stop camera, movies in a mirror, animotion, miniatures, double exposures and time lapse.

THINGS FAR AND NEAR—Using the telephoto lens, and other methods of closeup movie making.

BETTER METHODS OF EXPRESSION—Creating and using basic film effects; the fade, lap dissolve, wipe off, moving camera, montage editing and composition.

MOVIES IN COLOR—Complete characteristics of Kodachrome and Ansco Color; exposing color film indoors and out; filters for color; subject matter and lighting contrasts.

SOUND WITH FILMS—Use of narrative, music and sound effects, on disc or sound tracks.

SPECIAL PURPOSE FILMS—Personal films in business, teaching, science and the church; the film story and the documentary.

PROFITS FROM YOUR MOVIES—How competent amateur filmers help pay the freight.

THE MOVIE SHOPPER—Eight or Sixteen? Buying used equipment; accessories and services.

TWO WAYS TO GET THIS BOOK

Order from your favorite book store, photographic dealer, or direct from the publishers.

OR If you join The Amateur Cinema League, the book is yours *FREE*, *plus* all the League Services, *plus* MOVIE MAKERS Magazine for one year, for only $6.00. *Use EITHER coupon below!* DO IT NOW!

12-49

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

Please send me ______ copies of The ACL MOVIE BOOK. I enclose remittance for $3.00 each, made payable to Amateur Cinema League, Inc.

Name______________________________
Street______________________________
City______________Zone______State______

12-49

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Avenue
New York 17, N. Y.

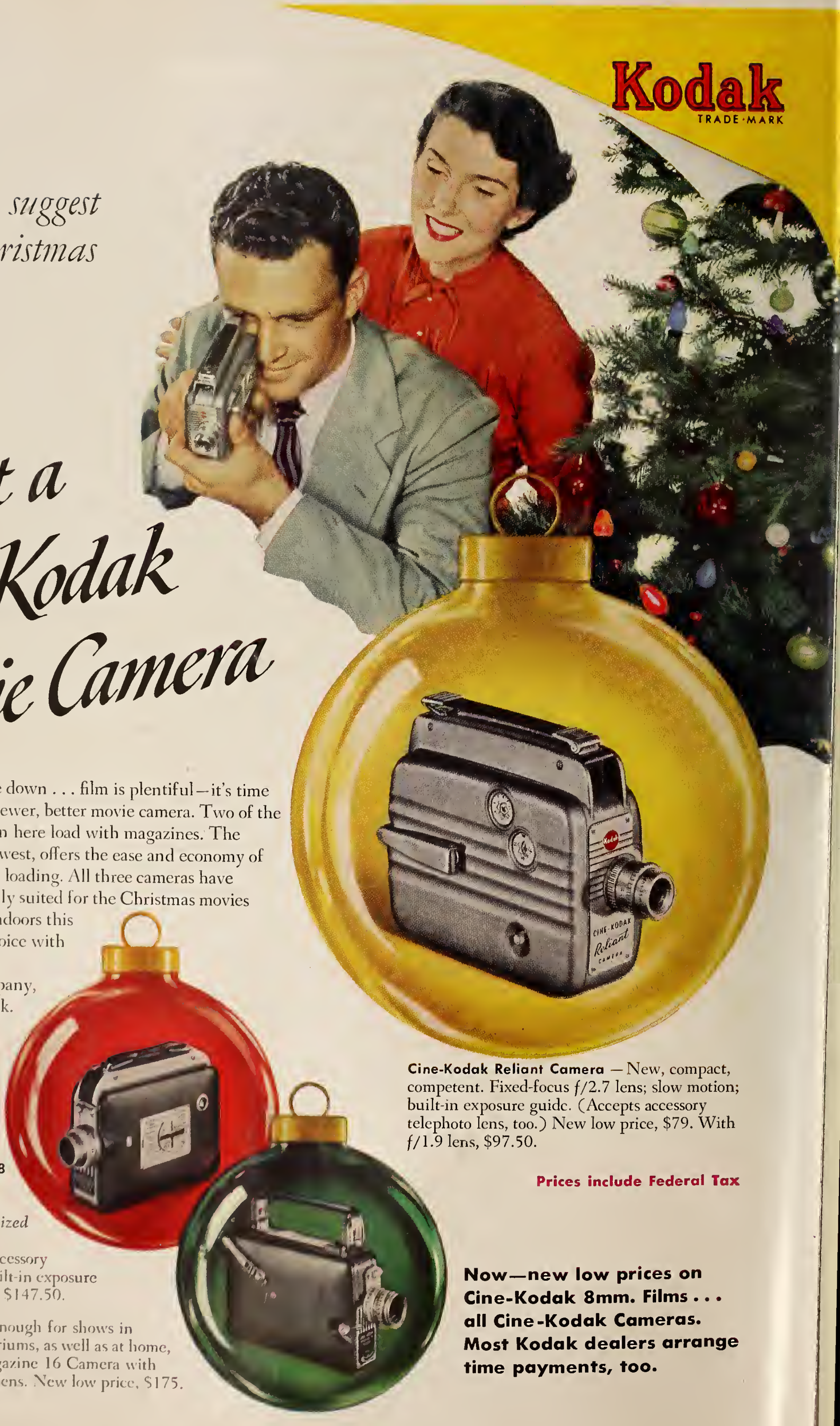
I wish to become a member of the ACL, receiving the ACL MOVIE BOOK, *Movie Makers* monthly, and all the League services for one year. I enclose remittance for $6 (of which $2 is for a year's subscription to *Movie Makers*) made payable to Amateur Cinema League, Inc.

Name______________________________
Street______________________________
City______________Zone______State______

Kodak
TRADE·MARK

Lower prices suggest that this Christmas you . . .

Get a Cine-Kodak Movie Camera



Equipment prices are down . . . film is plentiful—it's time to treat yourself to a newer, better movie camera. Two of the famous cameras shown here load with magazines. The "Reliant," Kodak's newest, offers the ease and economy of sprocketless 8mm. roll loading. All three cameras have fine, fast lenses—ideally suited for the Christmas movies you'll want to make indoors this season. Make your choice with confidence!

Eastman Kodak Company,
Rochester 4, New York.

Cine-Kodak Reliant Camera — New, compact, competent. Fixed-focus *f*/2.7 lens; slow motion; built-in exposure guide. (Accepts accessory telephoto lens, too.) New low price, $79. With *f*/1.9 lens, $97.50.

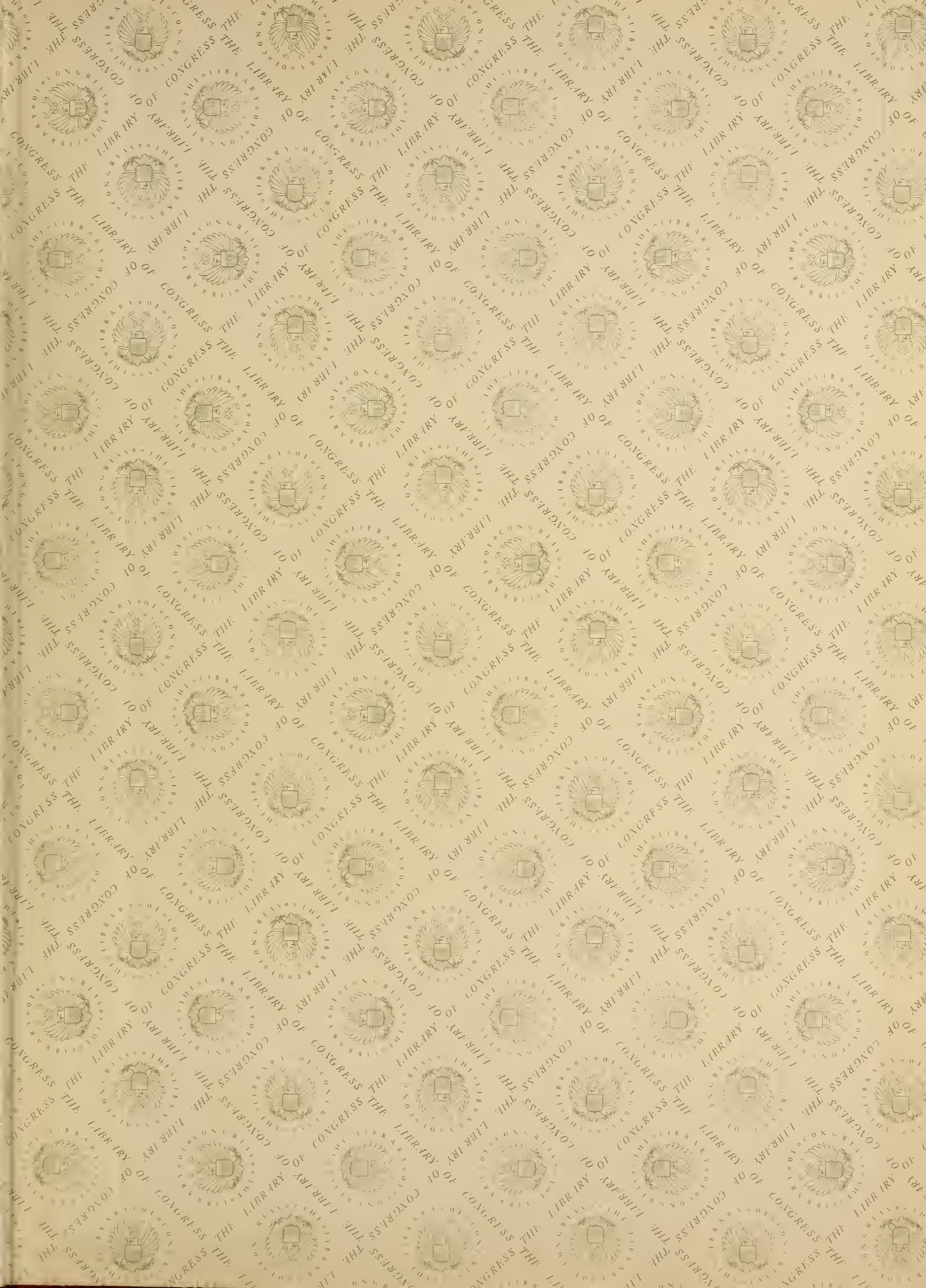
Prices include Federal Tax

Cine-Kodak Magazine 8 Camera — 3-second magazine loading; fast, precision *f*/1.9 *Lumenized* lens; adjustable finder for standard and all accessory lenses; slow motion; built-in exposure guide. New low price, $147.50.

For movies big enough for shows in clubs and auditoriums, as well as at home, Cine-Kodak Magazine 16 Camera with superb "Ektar" Lens. New low price, $175.

Now—new low prices on Cine-Kodak 8mm. Films . . . all Cine-Kodak Cameras. Most Kodak dealers arrange time payments, too.

THE LIBRARY OF CONGRESS


THE LIBRARY OF CONGRESS

LIBRARY OF CONGRESS
0 007 552 288 5